Eleanor T. Lipat
Transcription & Analysis
May 2000
Prof. Sakata

Courtship and Conflict: Musical interaction between Kulintang and Agongs in KASALUMPID

Short intro to Maranao culture (1 paragraph)
Basic introduction to Kulintang ensemble
Focus on Kulintang and 2 agong

Kasalumpid

1. origin of Kasalumpid: Myth about female kulintang player mocking dueling agong players
2. repertoire type: an "odd" piece
3. composition style: 3 basic types
    1. originated as songs
    2. abstract compositions
    3. compositions which attempt to imitate sounds/affects
        a. Kasalumpid as an example of imitating composition

Insert Thesis and methodology (how I intend to find supporting data)

Kulintang performance practice

Aesthetics of agreement

1. Social expectations/proper behavior:
2. Restrictions of basic musical grammar, i.e. standard modulations

Courtship and conflict : negotiation of ensemble dynamics

- a. Courtship roles
    - i. Amicable competition over kulintang player
    - ii. Courtship message of agong vocables
- b. Breakdown: Conflict expressed between 2 agong parts
    - i. When interlocking parts no longer agree
    - ii. Competitive densification
- c. Meta-commentary on agong situation by kulintang

3. Improvisation in Kasalumpid
    a. Musical/social interaction among musicians

Transcription of Kasalumpid played by Usopay Cadar

1. Breakdown of melodic/rhythmic fragments
2. Transcription of basic Agong patterns
3. Comparison of melodic fragments imitating Agongs with basic Agong patterns

Analysis: musical relationship between Kasalumpid melodic fragments and agong rhythms

a. patterns in which player alternates rapidly between 2 adjacent gongs
b. Shifting variations employed by competitors trying to throw each other off
c. these 2-gong patterns highly unique; kulintang usually favors contoured melody lines

Conclusion: Kasalumpid shows relationship between music and culture

4. Apart from formulaic modulations, improvisation (freedom in insertion of said patterns) is guided by musical/social interaction
5. expresses dynamics of performance context as piece unfolds
6. invokes in the imagination of the participants the original myth

7. reinforces code of ethics/performance protocol-

    a. That the myth gained a place in Maranao lore as a situation worthy of note; shows that it is indeed exceptional.

    b. its place in the repertoire as an "odd" piece shows that such disagreement is an exception; it is considered highly unusual

    c. by musically mocking dueling agong players [specifically, framing/highlighting/bracketing? those 2-gong interchanges and highlighting them as the virtuosic feature of the performance], the kulintang player marks such behavior as worthy of extended comment (whether it be in a negative or amusing sense).

Cadar + Garfias : Cadar = informant ; writing + analysis by Garfias

Intro to Mindanao

- Maranao/Maguindanao
- Several forms of Mar & (List)
- Basic def. of Kulintang
- Ethnic variety + Kulintang in Sulu
- gongs - construction + ensemble
- tuning theory
- Social context / description of gatherings
- Agong - low + high interlocking pattern
- Babandir
- Dabakan
- Order of performance. Entrance, ka-anon
- ~~development~~ sequence of repertoir
- Repertoire types of recreational performance

(1) originated as songs

(2) abstract compositions

(3) comps which attempt to imitate extra-musical sounds / affects

basic structure
- Kapmamayug (type 1) - transcribe song + melodic contour
- imitating compositions - animal sounds
  - sounds of strife / conflict
- patterns + variations in Kapmamayug (cipher Rtt)
- Kasalumpid transcription + analysis
- Abstract pieces (more complex internal structures)
  Kapmamayas : complexity of repetition patterns; although always follows logic of gong 5 melodies → gong 6
- relationship of kulint melody to accomp. rhythmic units
- defines Maranao / Maguind improvisation
  acc to repeating, extending + varying short linearly connected melodic fragments

4/29/00 FIELD NOTES

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Maybe they don't play it quite right or make up some of their own rhythms- but Usopay lets tyhem because he knows they are becoming more familiar with the instrument and will become more comfortable with the musical <u>language</u> of the Maranao repertoire only by repeated exposure to it- by feeling its groove.

I played a tune for him (from KS's umbrella dance) that Noni had taught me and asked him if its was Maranao. After only a couple of short phrases he replied that clearly it was not. He says it's like a language- when you're fluent in a language you can tell when somebody is not. He told me it's like someone not American doing an imitation of an American song- clearly I could tell the difference. Therefore the piece did <u>not</u> reflect the Maranao language in any way and must have been made up by someone for a bayanihan-type dance.

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Steve Loza- Barrio Rhythms
Embrace ethnic narrative as a symbol of resistance, but biographies reveal disparate levels of Mexican/Latino influence in musical styles.

Kay Kaufman Shelemay: fieldworker cum tradition bearer

MULTIMEDIA MATERIALS:
Audio: Kasulampid (Usopay)
Kanditagaonan (Eleanor)

Video: UCLA Concert- Ka-anon, opening and Kanditagaonan

Photos: Usopay at kulintang
(scan) Little girl player (from Asian Music)
students playing agong
Daniel: male dancer courts female dancer while playing babandir
Usopay teaching Joanna (???) GET COPY

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Some students emphasize importance on understanding meaning of dance/music in society
Acknowledge as part of one's history
Search for roots: wary of/ danger of superficial showmanship (Bayanihan, PCN)
Efforts to encourage academic exploration of performance cultures among students & community
History: 60's, student movements, community orgs, study of music & dance
Interest in Indigenous

PCN
Jon & Bibak
Louie's theory
Melissa, Joel, Kayamanan
Barbara in James' Phil history class

Teaching

Usopay sensitive to this search for authenticity and sincere in his efforts to share as much knowledge as possible. Desire to be involved with community here in L.A. Outreach to student musicians of PCN and musicians of KNL.
Provides context for music in class via fieldwork video/audio, props for show & tell, personal and funny anecdotes
Even in ensemble class, though we have limited time to learn and practice instruments he still inserts lectures on social context of music.
He doesn't speak about memorizing parts or learning the notes, but he talks about picking up little by little the musical grammar, like a language. The first few class sessions involved a lot of listening and jamming to internalize the groove, the general sound
Every run-through begins with a run-through of the ka-anon and the tuning sequence of the ensemble.
Women practice with malong
Disappointed when student is not willing to commit to a deeper level of understanding the culture
Comment about PCN being the end all and be all
Complained to me night before concert about lackadaisical students

This emphasis on social context of the music is an essential factor in uc's instruction. He reiterates constantly how instruments are inextricable from the daily life and customs.

THEORETICAL CONSTRUCTS
Jane Sugarman- analysis of gendered interactions in Prespa singing
- Performance protocol
- Selection of repertoire
- On-site negotiation
  Manipulation of lyrics or melody
- Choice of musical partner (2nd voice similar to high agong)
- Order of participants
- Mediation by elders
- Reinforces Prespa morals; social structure and social expectations

Prespa culture in America: adhered to at various levels, according to priorities and needs of young people. Some need to learn and adhere to tradition, or draw particular elements or superficial features of Prespa wedding; or at far extreme end of spectrum, choose an American wedding.

(likewise some fil-ams do intense research into culture, some do PCN to "put on a show", some learn a little bit of phil music to incorporate into their own musical activities (i.e. multicultural percussion) and some feel no connection to phil culture at all.

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Outline

CONSENSUS AND CONFLICT
THE AESTHETICS OF AGREEMENT

(reference to Kulintang ensemble, Maranao society, pan Fil-am nationalism via PCN)

Interaction among musicians- to "agree"
Support the kulintang
interlocking rhythms
ka-anon, warming up hierarchy
opening of a piece- dabakan starts, low agong, high agong jumps in when ready, babandir, kulintang waits until she is satisfied with supporting parts, then begins her statement of the tonic to lock group into her preferred tempo
improvisation-interacting with, responding to, and mimicking kulintang: to play drum like a kulintang
female body position
averted gaze/subtle smile to audience and musicians
"female" style- characterized as graceful
messages: agong "katatan," dabakan "let's go" quote- to communicate amongst ensemble and entertain themselves
courtship-Maranao practice: one is betrothed but others can try (i.e. group sipa game before her lamin)
uc's references to el and Eduardo
see tape: uc coaching Eleanor on how to gaze and smile, how to flirt
kanditagaonan as example of courtship-love song
my performance of kanditagaonan; trying to imagine/conceptualize like a Maranao according to implied dialogue of kundongan/anongan groupings- and compliment/confirmation from MKE members (Scott and Daniel) that I indeed played and carried myself like a Maranao women at the final dress rehearsal.
role of women; maranao feminism
kulintang a women's art (insert photo from Asian Music of little girl)
uc for most part sticking to female soloists at ucla- Joanna, aura, madelyne, el

at UCLA: interpretation of "agreement" is "teamwork"
larger ensemble- rotates players; smaller ensemble to build closer musical relationships
invites people to try instrument of choice, rotate positions (especially low & high agong), allow natural pairings and groupings of people to happen (i.e. Eduardo felt most comfortable wit h Eric, they had become familiar with each other's style and played together more seamlessly)

reverse situation: agong, gandingan, dabakan solo/competition kulintang fades to background

Kasulampid: "ka" to do, sulam to criss-cross (indicates playing style)
Kapribogar: "ka" + ribo: to stir up (water), to create chaos

Maranao code of ethics; protocol
Kulintang performance protocol

Conflict: relations break down
Kasulampid as example of conflict

BACKGROUND ON FIELDWORK
This is also my narrative; my own experiences led me to seek deeper meanings in performance practices

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May 1, 2000 discussion after class lecture with Melissa & Usopay
(field notes, not verbatim)

M: You described some things about Sagayan earlier. Can you comment upon our performance of Sagayan and how it compares to Sagayan that you have seen?

U: Well it's really about the dancer making clear his intention from the get-go. If he intends to perform as entertainment, like clowning for children, then that's what he will do. But if it's for ritual purposes he will make clear which part of the Darangen epic he will depict, for example a particular scene demonstrating how a certain character engaged in battle. If that is the case he will really take his time- the tying of the amulet around the arm, prayer, even the time it takes for him to go from kneeling to standing position with his sword takes a pretty long time. There is just a different sense of time in the east, like in a tabla performance when the musician takes his time tuning and adjusting- it's an integral part of the ritual. As long as the intent of the traditional artist is clear, it will sharpen the performance on stage. That's what Kayamanan has achieved, I think. You do the research and it immediately shows that you respect the culture and want to portray it as honestly as possible. That is the key, I think- that you do the research to learn about the context and meaning and intent of the artist. That really comes through in your group.

M: Yes, Joel really makes sure we all know the meaning and function of every dance. He even tests us during rehearsal- ok, where's this dance from? What is its meaning and function? What is the context? And the program notes- we put everything in there so the audience really knows. That's why I'm in this class. I want to learn from you about the social context of the Maranao from your experience and knowledge of the cultures so that I can bring it back to the dancers and share it with them, deepen our knowledge of the dances.

But of course we are in contemporary times and we have to make certain modifications to be pragmatic. For example here we have the benefit of things that enhance performance like lighting and staging techniques. In the Maranao setting usually there will be only one dancer but here there is a fear of that vacuum- we feel a need to fill the space on stage. Genres such as broadway fill the stage with dancers and quick movements and quick transitions between scenes- there is never a lull. But in the traditional setting it is usually one performer and he will take his time. But it is ok as long as we make clear that this is a modification on tradition. Just lay out the truth and don't pretend that these modifications are not tradition.

We had a problem with your friend in New York. She criticized us for wearing plain shirts with our malong- instead of wearing embroidered shirts with lots of colors. But we would look like a Christmas tree, it's ridiculous.

With the research and honest representation of the cultures it has a really positive effect. Your group is really on the right track and people will notice that. Research makes the performance more powerful, and in the process your members are being enriched spiritually, culturally in the search for their roots.

5/2/00 FIELD NOTES

Some students (i.e. Eddie Masinas) look down upon any Spanish/European or American influence in Philippine culture and want to work with precolonial forms only. In our discussion about his final project for a class in Southeast Asian theater, Eddie asked me to help him find resources for Philippine ritual settings that may involve theatrical aspects. I suggested various sources, including recent (since 1997) New York and Manila productions of the *Ramayana*, University dance dramas, and Ms. Alvarez and Usopay's post-Marcos musical, but he was not interested since the urban performances are based on Western theatrical forms for the stage. He considered them too modern; too influenced therefore they do not count as authentic "Philippine" traditions comparable to the Indonesian forms they focus on in class.

What are Usopay's motives for being my main "informant"? Does he view me as a protégé- or is that too egotistical of me to assume? He cares deeply for the future of Philippine arts and identity in the United States, and speaks often about active young people (Kayamanan members and Kulintang students) as potential "satellites" who will spread their knowledge and form more cultural groups. More than once he has prefaced a musical explanation in class with, "So when you give a workshop on this music, you can speak about these things more in-depth."

6/5/00 FIELD NOTES

Names of Kulintang ensemble students

- Jessica Angus
- Aura Baldomero
- Eduardo Contreras
- Eleanor Lipat
- Madlyne Pagtanac
- Jesse Pasag
- Merrick Pascual
- Sumit Singh
- Mitchell Udell
- Jonathan Wandag
- Jesse De Guia
- Aron Hochhauser
- Edward Santiago
- Eric Winter
- James Macion

Guest Performers from MKE:

- Scott Scholz
- Daniel Giray
- Elizabeth Reyes

Peter

Interviews

Louie Tortuya

Melissa Veluz-Abraham

Usopay

Nikki

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6/5/00 INTERVIEWS: Jonathan Wandag, Louie Tortuya, Melissa Veluz-Abraham

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INTERVIEW ON BRUIN WALK, LUNCHTIME WITH JONATHAN & LOUIE

E: What was it like putting together PCN?
J: I was eager because it was my second year teaching the dance
E: Where did you learn them?
I learned them when I was a young little boy. I have an organization called BIBAK and they're a group of funky Igorots that do performances and so when I was fourteen they were like, hey dance, and I was like no, I'm skinny. And I have to wear the bahag. And they're like we'll pay you twenty bucks. No, at first I just dug the whole vibe, which is all my uncles and aunties getting happy and everything. But I wasn't gonna dance. I swore to myself I wasn't gonna dance because I was very insecure about my body. I was real skinny- I still am. I'm a twig. And then after I did it a couple times I was like, this is kinda cool. Then I realized when I started dancing more and more that a lot of people would come up to me and be like hey, so uh what are those dances called- those Indian dances and I'm like no, they're not Indian. It was great just teaching the culture and kinda educating people who didn't know about it.
E: Why do you think it's important to know about it here at UCLA?
Oh thanks, you're making me answer the intellectual question now.
L: Lemme answer that one.
J: OK thank you, whooo! Oh I gotta go!
E: Why is it important to learn these cultures on campus?
I don't know- with my PCN experience it was like uh- I had one teacher that was telling me, this isn't really the authentic shit. We just threw some shit in there- make it look nice. And on the other hand we had Jonathan who like comes from the BIBAK background and everything's authentic, not trying to act hard, not trying to be like – "don't smile when you're supposed to smile." It's important to learn it so you're grounded. It's cool to add stuff to dances like in Barbara's article- she talks about it. It's cool to add stuff to dances as long as you know the historical context- what the importance of those dances are. But when you're just doing it for show I think that's kind of disrespectful.
J: Really?
E: What do you mean?
L: It's just like… it's like paying your dues. You're not giving respect to the people, the experiences that went into making that dance.
E: Do you think it's still honorable to use (inaudible) even if they may be, say Bayanihan stylized.
L: yeah, I mean that's totally cool. I'm like totally into, I'm totally down for interpretive Bayanihan stylized dances but like, the danger comes when you just start putting it into a show. You gotta understand that like before Bayanihan there was an original dance and there was a reason behind that dance. And once you understand that, I don't think there's a problem with putting stuff in, maybe like contemporary. Make it modernized or whatever but…

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E: so you're saying it's in the perception of the student who's performing it… (inaud)
L: Not, not so much the student but the dance- as long as the dance is created in the spirit of keeping in mind the people who came before you, the people who made the dance- the history of the dance first of all. Cause I mean the student's gonna learn first of all through the experience of dancing, you know what I'm saying? Even if they're just dancing the dances there's something behind the dance. There's people that are seeing that. But when there's no kind of foundation,

when it's just dance to put on a show, and then the people watching it are wondering why is that dance happening and nobody can answer for it, or we just put a bunch of shit together and that's being called Filipino- I think there's danger in that.
J: Yeah most people watching it probably just take it for truth.
E: What's the danger?
L: I'm going off of Barbara's article. She talked a lot about Orientalism. I think it was this guy named Said who wrote about Orientalism. It doesn't go so much into like throwing shit into a dance it talks a lot about trying to create this idea that muslims are supposed to be hard, a lot of the dances, the Bayanihan style dances, she says they don't smile in, they make you look hard, they make the guy, y'know the prince in the Singkil when there's not really supposed to be a prince in Singkil. They added a prince just so it's like this nationalistic expression that's just created because people wanna say that Islam was untouched by colonialism and the Christian. Which is true, but to tokenize that and say use that as a form of nationalism and throw in a bunch of masculine, revolutionary symbols is just like—why disrespect the dance like that? The dance was made because it was a fable that came from Islam.
E: I think it's kind of interesting how in culture shows all across the US- in student- run show there will be like, when they're trying to represent the Filipino there will be all the different suites. The northern tribes and the muslims are such a tiny minority, yet they get such a huge voice when it comes to student culture shows. Students are really into presenting the pre-colonial stuff. Why do you think people like the – I mean people like the Spanish stuff just as well but for some reason people are very attracted to it.
L: It's more of like, Filipino Americans cause like, I've noticed a pattern. Once you get into college you start learning a little bit about your history. You become angry, you become nationalistic in your mind. You gotta separate yourself away from these nationalistic ideas and say, well why do we tend to be angry? Why do we tend to search for those things that represent struggle and resistance against colonialism. It's all a part of the history, you know what I'm saying?
E: I remember first learning about colonialism…
L: And then you get pissed, right? You question, you have this idea where it's all about BIBAK, Babayin and not everybody in the Philippines wrote in Babayin. Why tokenize all that stuff when- It's important to go through that stage. I think it's a stepping stone. Once you go beyond that whole nationalistic stuff, then you start learning that it's a complex history within the Philippines. The whole Philippine story is a complex history and you pull from it what you want. But I think it's important…

073

L: So where were we? Oh we were talking about the phases of student consciousness. That's just like, an observation of mine- when students come in they learn a lot of stuff. Then they get all angry- I don't know it kind of- I spent some time in the Philippines for three years so I know how life- see, people are chill.
E: Being Filipino is not even an issue
L: It's not even an issue. But anyway another problem that I have with PCN is this. Can we talk about modern?
E: yeah
L: Modern. I was looking at modern. Like contemporary music Filipinos are like into hip-hop right? The whole underground
E: Cause' that's also the language of resistance and revolution
L: Exactly. And so why do we have then on PCN nights modern works like a choreographed- type… I was thinking, this is just my opinion. It would be a lot better if they-it'll be more relevant- they rolled some turn tables on the stage, had somebody scratching live and dancing and flowing rather than- because if you look at it, like, how many Filipinos do you know actually dance those choreographed dances?
E: Well the PCN has become a tradition in itself where it's now tradition to do these nice choreographed modern dances, yknow?
L: So I was questioning that aspect. For the show I had a lot of issues, like the teachers- being on Samahang board we're trying to put out a message through PCN to the constituency and Filipinos on campus- they don't even have to be Samahang members- we're trying to put out a

message that there's a whole history and a whole culture that you're a part of regardless of whether you acknowledge it or not, you know? The people that came before you are part of it, your parents are a part of it, and it's not- it's a history of struggle but it's not a linear equation. We all have experiences that we don't put down in this equation of Filipino resistance or whatever. It's about being Filipino, and so being on board we try to put out that message but somewhere along the line it gets to be a big show- now we're paying $15,000 to $20,000 dollars to put on this show. We have teachers that don't even claim that they're Filipino. So I mean it's cool because…
E: Huh? Teachers that don't-
L: Teachers that say "I'm not even Filipino" but they're teaching. It's like- how does the message get passed down from the teacher- from the main committee to the teacher to the students who are dancing this dance in a cultural show that has a central message.
E: Right.
L: So there's a discrepancy there.
E: I think another interesting way to look at it is- if you look a Philippine history there's so much European history in there. There have been monasteries and western music conservatories teaching western classical music and dance since the 1500's and so the whole modern westernized thing is already part of Philippine "authentic" tradition.
L: Hey there's not, I mean Filipinos will take that stuff and make their own folk, their own Filipino style music like- What happens to the folk music? That's a part of the culture also. People forget to take that into consideration too. Like the kulintang- I didn't even know anything about the kulintang. Well when I was in the Philippines I knew nothing about the kulintang. I was in the Visayas. I knew about the- we did the Ati-atihan which is a big fiesta and they had a marching band in the front with drums. They were carrying the drums in front with a marching beat and doing all these- y'know I didn't see gongs there, I didn't see kulintang. Which isn't to say that everybody in the Philippines uses those. Like we were saying it's a whole mess of all this stuff and we take one of those and they forget the rest. I don't know- it's complex.
E: There's this other weird, complex layer that I found, like pre-colonial cultures in New York. The knowledge is so hard to come by, y'now, the authentic- having someone like Jon around, and having someone like Usopay around. It's almost like if you have access to that tribal culture then you have a source of power in the community. And people respect you. It's kind of messed up. So a lot of people are using this connection to the indigenous- respect me.
L: That's a big thing nowadays. I was into that last year. I'm trying to see everything from a well-rounded perspective.

From:
Louie
To:
Eleanor Lipat
Cc:

Subject:
Re: interview
Sent:
Wed, 07 Jun 2000 21:38:04 -0700

Hey,
We did cover a lot of stuff in that minutes. I dont think that I am going to be able to kick it this weekend because of finals. You guys have fun though and let me know if there is anything that I can do for you.

What I meant to say about the teachers is that because to them PCN was just a show and while Samahang board was trying to get a historical and cultural message across to the participants and the people who were watching the show, it was hard because those specific teachers didnt carry the message through. They didnt go beyond the show aspect and so the dancers who were taught under them didnt get the whole PCN experience. Also, there wasnt really a message put through with the modern choreographed dance whereas all the other dances had something to say. When you put those two factors together, you get a really weak component of Filipino culture night that doesnt make sense to a lot of people because they dont understand.
----- Original Message -----
From: Eleanor Lipat <elipat@ucla.edu>
To: <ltortuya@ucla.edu>
Sent: Wednesday, June 07, 2000 7:01 PM
Subject: interview

> Hi Louie,
> Thanks again for talking with me the other day about PCN and Fil-am culture and identity and everything. I typed out the interview-we covered a lot of ground in 15 minutes. I just wanted to send you my transcription so you can read our conversation- do you have anything you want to add via email? At least one of my questions was about the PCN dance teachers- I didn't really understand- what problems did you see with their approach to things? Also, one thing I'm focusing on is the presence of kulintang on campus in class lectures, ensemble, and PCN this quarter- do you have any observations about that (personal and general)?

6/5/00 INTERVIEW WITH MELISSA VELUZ-ABRAHAM, SCHOENBERG HALL COURTYARD

Melissa Veluz-Abraham
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mveluz@saonet.ucla.edu

(continuing conversation about Kayamanan Ng Lahi Treasures Course)
E: You were talking about—it's part of Kayamanan?
M: It's part of Kayamanan, from my understanding it's part of a grant we had- it's part of our educational aspect. It's called K_____ Sining and we have several levels. The first level, it's open actually to anyone who's interested, so we had a lot of people from different dance troupes, coordinators, we had people from school groups, universities, like Samahang and other schools. So they'd come in and we'd share our aspect of teaching. We have specific aspects of teaching dance, specific information that we give. And also kind of categories- our way of categorizing dance. So it's like the traditionalists, the muslim dances, the western influence and the cordillera dances. So we share some background information, taught a couple of dances with some of the basic steps, our own basics. And also got into the music- musical cultures too and shared some of the instruments. You know, the differences. Sort of like a survey thing. You know, like what Usopay's doing. Kind of showing it. That was the last day- we sort of go to the musical part. That was quite awhile ago, I forget how many weeks it was. I think it was six weeks.
E: So is it annual?
M: Uh, yeah. It's annual. I think we did it once a year, sometimes even a couple times. We haven't done it in awhile.
E: Who teaches it?
M: Joel, and then we help. We TA. For example I was helping teach- I did a presentation on Tagalog. And we're given these monographs where it's our responsibility to go over and also help guide the dances. When there are demonstrations and when we're actually teaching the basic parts of various dances. So as TA's we help out like that. And then there's a second part. Now we're in a second level. We've TA'd, taken the first part. The main purpose of the second level of this treasures course is to enhance our experience with DD2K the concert. Just to give us the background information, to also increase our leadership capabilities with a deeper understanding of the dances and Philippine culture in general. It's helps us better teach.
E: so it's sort of training the teachers.
M: Yeah. Or training senior members- people who've been there for awhile. You had to have been there for awhile to be able to go to those different levels- the TA and also taking the course, the first level. Generally to increase our knowledge about Philippine dance and culture. And so it involves various levels. There songs- we had a chant test, we had a dance test, we just had a written one. That's what I've been studying for for the past couple of weeks. A written test; he gave us this much information (indicates with hands).
E: What did it entail:?
M: It had four monographs, it had all the dances from DD2K
E: Do you mean cultural monographs? Anthropological?
M: Yeah, anthropological, like for example the Yakans. It had talked about religion, some social background, social structure, general description of their arts and stuff. We didn't really go into that even though we had to and we all read it. We're like so scared because all this info- all the different monographs they were so dense and so much information we were so afraid we were going to be tested on all the little details and stuff. Really it was much more background information and we really had to focus on the second half that he gave us which focused more on the dances that we did. So we have ten pieces of information that we give out when we teach the dance: that's the name of the dance, the meaning of the name, the origin- where it came from and the name of the group that it came from, the dance cultures, so those are the categories where it came from that would be the Cordilleras, the traditionalist Mindanao, or western influence, classification: meaning what the function of it is, that would be mimetic, you know imitative of an animal or if it comes from a story like Darangen, celebratory, if it's part of a festival or feast, ritual, life cycle- part of rites of passage, oh, gosh I know I'm missing some others. But

we have various categories: there's 6 of them and I know I'm missing. I should know because I just took the test! There's different categories- oh, occupational, so if it's, for example, the war dances of the Cordillera or hunting or harvesting stuff like that. So that's the classification. And then- oh, folkloric is the other one meaning it's based on traditional dance but it's for presentational purposes like some Maria Clara dances- that's the sixth one. Whoo, I got it.
E: Are you graded?
M: Yes, we're graded, because if we don't pass we don't proceed to the next level. Yeah, we are graded on it. So that's why it's very-
E: We- who's we?
M: The ones who are participating- there's like six of us. Those are the ones who have decided to go on to do this treasures course, the active participants.
E: And so, did this systematic way of teaching- is this Joel's design?
M: Yeah, I think he might have gotten ideas here and there. He was also in Halau- he danced with them for awhile. We knew he has some interest from there.
E: What's Halau?
M: A Hula troupe. A hula dance group. Well he studied in Hawaii for awhile. He got his first masters from there. I know he danced with a group there- I know he has some of the stuff that we're doing I know is from that Halau cause he went through the same process as we are now. So he's kind of incorporating some of the things that he went through in that Halau.
I was telling you also about the dance, about the different dance things- there were ten things, so I told you like five, right? So the other stuff that we do teach in dance properties is the material culture- what they wear, what kind of props we have, the movements in the background-the background in general, like who are these people, why they dance this- context wise. And the music. So those are all the things. This course, we focus a lot on this test about that. Also geographical stuff. We had to know the specific islands where these came from. It really got into a lot of detail. We were all pretty freaked out. All studying (inaud) cause it was a lot of information. So we went through that this past weekend. And then we're gonna go through the oral part. So we don't know exactly what that is. What they say is that whatever's not covered in this test they'll cover orally. It's probably gonna be more in-depth explanation questions. We'll have to go deeper into some of the concepts. It's uniquely Kayamanan, you know? In terms of the way we teach and the dances that we're teaching. And then the last part is our project.
E: You say uniquely Kayamanan. Why is that?
M: In the way that we teach. Some of it, I know has been developed by him primarily so those different aspects that I just described to you, I think it's mainly developed by him. And developing a way of teaching the basics and stuff.
E: Joel founded Kayamanan?
M: Yes, there are four founders: Joel and his wife. Joel is dance coordinator, obviously administrative coordinator. And the other two are Barbara Ele and her husband Boy _____, and they are- both Barbara and Boy have been members of Bayanihan. Boy is also leader of the rondalla group of LA- Kayamanggi. So we have, just in terms of leaders it's very diverse. They really compliment each other. It really helped us in our dancing, helped our experience in dancing. And their leadership has allowed us to _____ tremendously in the past ten years.
E: How long have you been a member?
M: Five years. My special project is to – I was historian at one time, staff member. So it has to do with- my project is to document the past five years. With pictures, or just interviewing people. A historical perspective over five years. And it's pretty neat. Tokla Sining is usually offered at least once a year. And then you can go ahead if you choose to to go on to a different level.
E: You said Samahang students attended before?
M: Yeah, actually Samahang students have participated in the first level. Joel and Ave were both from UCLA, so they started their dance experience here and I think that's how he really- his passion for Filipino dance started way back in the day when they were trying to do their first PCN and trying to figure out how to learn.
E: Do you know when that was?
Probably late 80's maybe?
E: I remember the time when you were talking to Usopay and you said that the reason why you enrolled was to that you could bring-

M: -back some of the stuff. Yeah, Yeah. I'll tell you right up something I learned here- it helps me. A part of the test is naming instruments, so for at least the muslim dances I have a familiarity to that music because of that, because of this course. Even pattung style and topayya style and that stuff. It's mentioned in some of our reading and I'm familiar now. I know what that means because of Usopay. So it really helps a lot. And just talking to Guro Usopay gives me a context to some of the stuff that we do, like Sagayan. That was one of the dances that we did. And it helps me-seeing people in the video stuff gives me context. Because who knows if we'll ever go there? We try to (inaudible) but especially with the situation right now. So it's kinda cool to have somebody from there to talk to and give you a background to the dances.
E: Has Usopay worked with Kayamanan or talked with any of you since he's been here?
M: You know we haven't had the opportunity. I know that the festival of Philippine arts and culture has been trying to do some kind of reception. So I think that'd be neat. And I know of course Joel works with Guro Usopay. They must have spoken to each other because Joel told me to go ahead and audit this quarter. And every so often we have musical courses too. We have Guro Danny do a workshop. I think it's like a ten week workshop on the kulintang. And we had a rondalla workshop for twelve weeks also led by (?)pay de Leon who's one of the members of the Kayamanggi rondalla. Do you know Lacan? Lacan Diwa De Leon? Yeah he used to come here also. That's his dad. People know Uncle Bayan is Lacan's dad.

E: Why do you think this course is important here at UCLA?
M: Just because you don't have anything like it. I think this is why Joel wanted me to take it because it's so rare that they do have anything like (inaudible) music. Especially a survey class like this. If they can continue to be offered, it helps students get a context of these PCN's- what they're dancing, what they're doing. I mean, people do singkil and they have ten million people on stage and they don't realize that no, this is what singkil's really about. A professional dancer is hired and it's a solo. It doesn't have all these fan women in the back- you need to understand what you're putting on stage is not the real thing, that you are stylizing a whole lot. To really understand what the people in its traditional setting do. It's really important that people have that kind of background (inaudible). As Guro Usopay was saying you kind of give respect to the people that you are taking that dance from. If you try to understand what the dance is about and what function it has in the regional setting.
E: [question regarding representation of minority cultures in PCN's. why?]
M: I think people are also curious- you see so much of the Maria Clara stuff. That's what's more familiar to us, to a lot of us. And because in the Philippines it's been historically marginalized; that people and that culture has been marginalized, people have curiosity to find out more about it and present that because it has not always been presented and people don't have as much knowledge about that. Yeah. So I mean that's what I think- the reason that people might focus on those things. But I don't know. Sometimes they incorporate also with the themes, something like how they're trying to show a diverse range of dances.
E: [question regarding students reacting to colonialism]
M: You have to understand that we Philippinized all these other- they might be European introduced, introduced by our, you know, oppressors, but they're part of who we are. Because we Philippinized these dances, they're ours. The influences from Europe's there, from the U.S. is there. But they've become truly Filipino. Because we changed them. We softened it, we've made it our own. There's a lot of background information to these. And it's a part of our history too. It's important to understand too, where- you know the Maria Clara dances, the provincial stuff- there's a lot of history, a lot of background. They tell you a lot. Especially the provincial dances- where people come from, their attitudes from that place, what they have in their environment, whether they fish, whether they farm. So it teaches you a lot learning those dances. It's part of who we are so those are important too.
E: I thought that really comes through in Kayamanan's performance. All this background knowledge. In terms of energy and presentation and confidence, it really seems like people are having fun and loving what they're doing and loving the knowledge that they're sharing. That makes the performance really different from any I've ever seen.
M: Oh, I mean that's what our mission statement is, which is perfect. Our mission statement is to promote, preserve, and present the diversity of Philippine culture through dance and music. We

do a lot of that by doing research, trying to adapt what's in the traditional into the stage. And we enjoy each other's company too. It's a real family atmosphere. We have our own dramas too but we enjoy each other's company. They danced at my wedding, we sang at funerals, been part of baptisms, it's part of that community life cycle. So it's a big part of our lives. Once you've been part of Kayaman, even just gone to a couple workshops, you're always a part of Kayamanan. You're welcome to come back anytime. We have people who leave for five years and come back and are still, you know, Kayamanan. So I look forward to seeing you there too.

6/7/00 TAPE NOTES: Lesson with Usopay, Eduardo, Patrick

Kapromayas
Kanditagaonan
Dabakan improv
performance practice (courtship)
Kasalumpid
Kapribogar
"odd pieces"

000 Kapromayas w/ dabakan & babndir
breakdown of basic patterns, sequence of patterns and grounds for elaboration in anongan group
short opening, not repeated
3-gong juncture section, move to gong 6
either ending or 3456666 transition back to anongan section (body)
on repeat, most pattern variations are repeated once
next repeat, then they mix them (depending on understanding/ feeling of melody)
085 Usopay plays example- switches to Kanditagaonan

113 "That's how they extend it. They repeat the body then they become freer. But they don't want to get carried away. And then they go back and they remind the audience. You know when you have to prolong it, they remind the audience- oh, you know, let's go back to the basic. So they restate that. And then they will end it. So it's the same with practically any pieces, it just needs sitting down and those longer pieces that have 5-6 sections, longer sections that when you have to know those you have the feel of the proper sequencing or where you do a certain – if you have to modulate to certain kind of sections or mix them up. There's a procedure in there that's hard to describe, but it definitely have to do with the feel of what I will call stereotypical or classic or most common melody associated with that melody type. In other words, there's an average that people go through it. If you take recordings and do transcription of different players, you'll find there's an average way that the melody will flow in the beginning of the way they play it. And you know that when they repeat it, and depending on what happens on the other instruments, that there's gonna be variations. And they can take certain turns because of interactions. Cross-current interaction between the accompanying instruments. And that's really what guides what happen to the dynamics and complexity of a piece. Obviously it reflects the- you know the aim here, the ultimate aim in performing is to agree, to be harmonious. But it's like drama, it's like theater that it somehow reflects the relationship between the actors, in this case between the musicians. That if they don't like each other or the kulintang doesn't like the players they tend to be shorter. You know, she may not want to make it complex and all that. Their togetherness- somehow the total synthesis of that relationship will show its part. You will also find who is selfish and who is giving, and all that. If there's communication flowing you'll certainly feel that. That's what determines what happens in a piece, how long it is. Because when they like each other, they don't want to end it. They want to 'ok, we had fun with that idea and let's do it again.' And what about trying other ideas-

Courtship

they go on in there. This can be different that while you're in competition- competing and trying to trip each other playfully- you know there's playfulness in the kulintang. You know, that's the ideal thing that happens. That playfulness can show in how the accompaniment comes out. But it certainly reflects the personality of the player and the sum total of that group unity- of how it works. So when people arrive to play, there's already teams. It's like if a group of people from another village come there and walk in they already know that, 'ok buddy when we play let's play the agong together, right? And we'll wait for Eleanor to play and become a team. They play as it is. Especially the very first part of it. And then it's like, when it becomes 3, 4, every batch have played that somebody will go there, 'now, a princess Leila of this village were requesting us to play to be accompanied by our solteros, you know, from this village.' See, there's a way that old people or people in the village are attuned to the dynamics of the villages and the young people. So there's these parents matching or- it's like cockfighting, you know matching these girls here and kind of, you know, available gentlemen in there. So they'll maneuver that- 'let's see, this man really has an eye on this girl,' or parents would wish that, you know, 'why don't you marry this girl.' They'll try to maneuver so that they could play together at some point, you know, intermix. That's why sometimes you could just go on and on. And you go there and there's a lot of pause- like one group plays and they cannot decide right away- you don't just see somebody just jumping in there. What happens is there's some kind of negotiation in there among the grown-ups, the parents and all those, you know, 'do you want, uh, Eleanor to play and to be accompanied by,' you know. Because maybe somebody may have turn if they just arrived if somebody plays the proper turn for the gongs, so that's awkward. So somebody will negotiate there and say, 'you know, he is about to be betrothed or blah blah blah. He has an interest in her- you guys don't mind if, well, he gets the drum or something like that that's not in the open but it's obvious when you are in the society that this thing goes on. This is one thing that is so unique about kulintang tradition is that openness, that it's public. It's like a dance- that ball dance that you go there and 'I'll check her out.' So you wait for the right music and you go there 'may I please dance with you?' and, you know. There could be another people there or someone will screen you out. Somehow somebody there knows the dynamics or what's happening in the society. If you don't have many friends then very few people will help you. If you have friends there's always a way that somebody could help out and screen. If you're too far from the girl somebody could jump in there in the middle of it. You would lose your turn, you know, things would go on. So it happens. It happens in this music. And I don't know- the sound of it, the actual physical music of it is as important as the romantic and social kind of underpinnings or underlying around it to a point where, if you want to see the dark side of it, it sometimes it creates fights. Some bullies or something like that will – there are situations where fist-a-cuffs will break out because somebody go-getter so aggressive will say 'no I was first here' and all that. But the thing is would jump at the instrument before the other guy could, would lose politeness or something like that. Then instead of having unity and merrymaking and all that you have trouble. But normally you don't do that cause you get beat up if you are from another village. You don't misbehave. They'll go out of their way to make you most welcome, but if you step out of the line, then you can also pay for it. Because they'll say, you insult us in our face, misbehave so certainly their men will take care of that slight- stepping outside the bar. You wait until this is done and you go home

and then you get ambushed or whacked on your way home. Yeah this is (inaud) because of this Kasulampid business. Because of that, that there were fights that happened on the agong. It's like people jumping at it. But in terms of course of the dabakan, because it's a solo there, a kind of- Like, if there are betrotheds, already betrothed, right? So when she plays, really the dabakan is the man's place. But if there's a good drummer you can always say 'no I want to play the low agong or the high agong.' Or after this you will transfer there. But especially the agong in there it's potential for rivalry. And it just works well in the idea that ok after you're done you switch places because if you really abuse your partner he can return the favor. In that the low agong you have to establish that you are the one defining the rhythm, laying that foundation that the other guy's limited to work with. If you are wrong, it's likely going to wrong, right? But like I said there's a point there you can improvise, almost to the point of abuse, where you hide, you blur what the low agong is doing. And that's not good for him. It's like you're saying, 'ah, you don't know music. You don't know how to accompany so I'm gonna hide you.' Well, when you switch places he will do it to you too. But what appears is that two of you forget the ultimate goal you set out- to agree. You guys didn't agree. You were on your own and didn't- those happen, you know? Those happen quite- not unusually- it's not uncommon. When it happens it's like 'oh, here we go again.' And if you're personality is such that you don't want to get along with other people, then you're in this position and nobody want to play with you in the agong or on the part. I don't have fun playing with this guy- he has a way or trying to steal the show or not- there's a discipline in there. The element of discipline, the freedom, you have this freedom that you can do this and that, but if you abuse it you get disciplined by interchanging. And so it's kind of- I think in the narrow sense to that extent that the instrument teaches the code of the people, the body of the society.

206 continues teaching Kanditagaonan
how to "mix it up"
267 Dabakan drumming demonstration- it's that ending part that gives it a feeling of forward drive, push the tempo- the right hand goes in a more steady forward moving accent. It's like a curve of the phrase right there (at the end) ……
308 "The principle of the dabakan- when I would ask my mother, what is a good dabakan?" well, she would scratch her head, "you can make it sound like the kulintang…"
UC Irvine insertion of crazy American "let's go" rhythm in Daniel's Kapagonor
370 Kanditagaonan w/ Patrick drumming
448
"As a player, there are moments there where uh, see you're becoming graceful with the way you move this. When they repeat it (on gong 6) this is the point where you want to look here, where you want to look at the audience. Cause you can stay here long. You might want to smile with your eyes, like to Eduardo or somebody. Kind of steal some quick glancing, look at them. Because actually it's not true when someone says, 'oh, the Moro, they never smile, they never – that's not true. It's the other way around. It's just our smiles our subtle. You do it with your eyes, and they rarely will show their teeth. But they'll smile with their eyes and with their faces. Sometimes you see that Indonesian thing- they smile and you feel it. Or the Japanese- we have that too. So there are pieces or

passages here where the kulintang player will look and glance. (continues piece) and then when you get to the complex part, when you are very good most of them will not look at the gongs at all. Like they're just flying all over the place. They may not look you straight in the eye, but they'll be looking at the whole crowd. Just little pointers that make you, bit by bit, more Maranao."

303 Review Patrick's Kanditagaonan

SIDE B 000
Patrick, continued. Usopay demonstrates Kangugudan
033 Kangugudan: the first part (Kundongan group) is the person inviting someone to the Torogan :
"C'mon Putri (inaudible) let's go the Torogan and play the kulintang." This is the answer here where she's pushing it (plays anongan) and says "I really don't have a malong" (in a high speaking voice). See we're so poor, I really don't have a malong. I can't go! That's what the players ride on. And they are saying, oh, you're so dull, you're so square. You're just making excuses. This part here is the person inviting. The answer here is the one saying oh, I don't wanna go. So that's what's in the imagination of the player, is that conversation, a dialogue kind of a song."

044 Usopay explains how left hand learns part naturally, on its own. Compares right hand melody to important low agong part.

068 Eleanor: "Can we discuss Kasulampid for a second?"
Usopay: "Kasulampid. Criss-cross. That's the meaning of that word, Kasulampid. So ka, meaning, when you put that, to do sulampid. That's why Maranao title always have this ka in the beginning. To do it kulintang music is ka-kulintang. It's not really kulintang. Kulintang is the instrument. Then when you put ka in front of it it becomes to do the kulintang, to play the kulintang. Meaning kulintang music. So kasulampid- any piece where the stick crosses, they say, 'oh, that's a kasulampid'. And we'll find that even the Tiboli, when they play this they have old pieces where it's all going, but it's kind of very rhythmic going up and down criss-crossing and up and down criss-crossing in there. But it stays close to the way they play the kutyapi or other things. Very rhythmic. So basically, kasulampid is criss-crossing. But the myth that's associated with it is supposedly the way it came into being was these two guys who fought on the gong. Like, they want to accompany this and this guy jump in there- 'no it's my turn!' and other people came in, 'no! it's our turn!' and all that, so they quarreled. And hey,hey- they came. Old people came and they said, "ah, don't create trouble here. Don't misbehave.' So they sorted it out. 'you will all get the chance to accompany her.' So they say when she plays she invented this thing to tell them that- to parody them. To symbolize that conflict. So a lot of pieces- some of the patterns in there sometimes is inspired by how the gong there are going. Sometimes you will mimic them to drive the point.

093 Either doing it here:
3232 **3**232 **3**322 **1**-/ **3**233 22**3**2 **3**322 **1**-/ 22 **3**-33 –434 **3**3-2 1/ 22 **3**3-3 **4**434 **3**3-2 1…

105 "So that's the story behind that piece. Basically. And there's a lot of variation. Theoretically, some pieces you can play it in Kasulampid style. if you force it, if you just get technical."
E: How do you guide your variations for this one?
U: One is the agong. You know what happens with the (inaud) here, it really relates to the agong. The patterns you would play on the agong. If that's not happening then I'll just think of the melody or a certain mood.
112 You know, you can stay simple (demonstrates-TRANSCRIBE THIS)
See if I keep hearing there a certain pattern I might mimic them at this point (demonstrates: TRANSCRIBE).
126 E: is it also like in Kandi and Kapro where you have your imagination- conversation.
U: to some extent it's there. But here they are really more thinking of the agong pattern, what the agong there are doing. Because the agong also have their own messages. It's like- gee you can also do this (vocalizes on "dan, dan, da-dan, dan. Da-dan. Dan.") when you are teaching as a square-ish simple pattern. When you play what they tell you is no, you have to have the message in the agong. It's like, depending on what melody's being played there, the low agong will start that "dan-dan dan-dan" that old style, the andan. "dan-dan-dan-dan da-dan dan." As a matter of fact we started with simpler than that because we used the last part, "da-dan dan. Da-dan. Dan. Dan-dan-dan-dan da-dan dan."

139 But when it gets going then they put in their messages. They think of longer pattern depending on the melody. One word is KATATAN. The two word thing of this pattern, KATATAN. KATATAN is "there it is." You know, like "there you go!" And then they'll repeat that. KATATAN KATATAN. And then they'll say (writes on board) KATANDO KATATAN. These become vocables already. And the punchline is SO R'K ON O MANGARAGA. Raga are the unmarried daughters. See, "There it is! There it is! That for the ladies!" So the two there, depending on the pattern of the thing in there. The one laying the low agong will sometimes think that. It's like when I have a partner 'ok, let's go KATATAN.' At a certain point I'll signal him. I'll simplify it and then I'll go- maybe polish and polish (?) and make it sound [157] KATATAN KATATAN KATAN-DO KATATAN SO R'K ON O MANGARAGA and people will recognize that pattern. We'll do it maybe once or twice then abandon it and go back to the basic.
E: How does that sound?
U: 159 KATATAN KATATAN KATAN-DO KATATAN SO R'K ON O MANGARAGA. You know it's like 'there it is! There it is! For the ladies!' Or 'a gift for the ladies,' or 'I'm doing this/I'm doing that for the ladies!' Because it's really celebrating womanhood, you know? The kulintang. Because like I said it's the boss. That concept that our women in our society really has a lot of power, has a lot of respect. We put them in the pedestal. Even now wives control the money, control the colors of cars in the Philippines, what you buy, they determine where they go to school, and then the music. They need not be feminists. Our women in Asia, in the Philippines, or in our Malay tradition are highly regarded, highly respected. From where I came from the women never works in the field. No, they do the cooking and the men bust their butts working rain or shine. When it's time to plant and all that the women prepare the food and the snacks. They go there and feed them, their men, and come back. As in contrast to- I'm not giving any judgement here to any societies- I mean there's nothing wrong

with it too where the men will have reversal of roles- they take care of the babies and the women will be cutting the bush and planting the crops. In our society we really protect and give a lot of power to our women. So in some way they have no reason to rebel against their men. But in urban centers sometimes you get mixed signals, mixture of values. But generally in the Philippines, especially if this is a window to what we were like before, certainly our women are very high positioned in this society.

191 Transcription

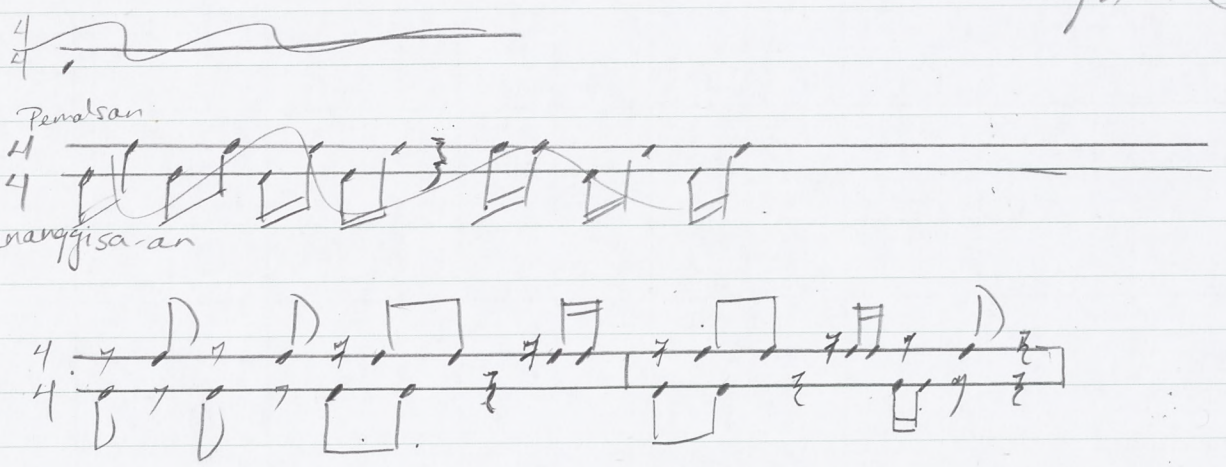
189 Plays through full Kasulampid
222 "What determines the patterns that you play here, like I say, is really influenced by the agong-how they are going. There's a way that the kulintang player will adjust the pattern to mimic or provide contrast to the agong. Yeah, that's the Kasulampid."

230 Kapribogar/aka "twilight zone"
247 "Kapribogar is that turmoil, you know like when there's water that's clear and you stir it up- that's Kapribogar. You Bogo, you stir, you create trouble. So that's why there's already by interchanging the gong, that's already out of the normal. That's paranormal. And some people here were commenting, oh, well you know that's like the twilight zone too. So it even add to that character, that kapribogar."

258 Maragat/"odd" pieces- UC's theory of old-style origins, prototypes found in "odd" pieces

Garfias / Cadar (109)

Basic Agong Pattern (using Scott Scholz's notation system)



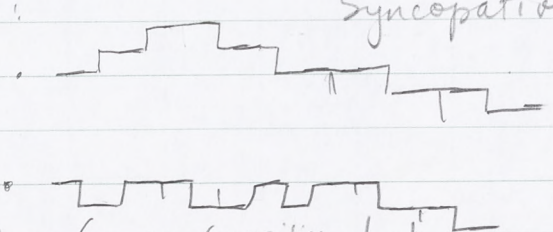
Possible elaborations: Doubling any note

~~Repeating rhythmic~~ ideas

Extending a phrase → delaying its rhythmic cadence by repetition

Syncopation

Kulintang: Main:



Pattern type (opening, transition, body, ending)

Measure number V Relation to basic agong rhythm Gongs emphasized

Sync
Double

Usopay's Diss or Vocal &

34 Pedagogy: ~~Kasomback~~ (vocal) = tradit. apprenticeship (typically young)
btwn musician and Goro
- Morit - made 2 feel like member of Goro's family
- not formal, but based on interpersonal relationship.

Training: continual exposure to music-making
"when the Goro practices at home (?) to a public performance the Morit is called upon to listen. * And when logically feasible the Morit is asked 2B part of the Goro's entourage during a public performance."

- Exposure to preparation & actual performance.

40 Female art of performance:
- Kakimikini walking / body movement
- bodily stance
- composure when seated
- use of eyes: (generally downcast except for)
① gaze at lover or competitor in audience ("in a sexy way but short of obvious flirtation")
② scanning audience w/ eyes
③ eyebrows - letting them "dance" "esp. when making ironic points"

48 Applause via utterances →
"A phrase of applause is often couched in terms of love and courtship, or such context is implied thru double meaning..."

Maceda, Jose 1998 Gongs + Bamboo: A Panorama of Phil Musical Instruments. @ Diliman, Quezon City: Univ. of the Phil Press

p. 38 "Elegance, decorum and showmanship are the visible marks of Maranao kulintang performance."

Maceda, Jose. 1986. "A Concept of Time in a Music of SE Asia (A preliminary account). Ethnomusicology, Vol 30: 1 pp. 11 – (?)

Re. Kulint Ensemble

p. 27 "... these suspended gong of a kulintang play in homophony or in cross rhythms, supporting each other as it does sustain at the same time the melody of the kulintang.

Lyrics of Kanditagaonan

Version I - Children

1. Adao Ditagaonan
2. Na mamola ta sa obi
3. Na gaon'n ta bo amay
4. Na itinda ta mapita
5. A k'n o madakl a tao.

Trans: 1. My (friend) Ditagaonan
2. Let us sow some sweet potatoes,
3. Then harvest them later
4. And then cook them tomorrow
5. To feed the masses.

Version II: children / grow-ups

1. Adao Ditagaonan
2. Na o ba ngka bo gaoni
3. So kiyanggimawa-i ta
4. Ka addi-ddi so kalab
5. A di so kadowa ngaran.

Trans. 1. O my Ditagaonan
2. Ah! Uproot not
3. Our friendship / love;
4. Or else, ~~death~~ dead is better
5. Than ~~living~~ living stigmatized w/ a stigma? in a stigma?

stabilizing strokes to synchronize the rhythm of her accomp instr at my preferred Tempo

3333 (I) I I II II II III III III Ta Ta Ta

I I Ia IIa IIa IIb IIb Ta Ta Tb

I I Ia II II IIb IIc Ta Ta Tb

III III III I I Ta Ta II II IIc

Ta Ta Tb Cadence

AGONGr Vocables

- blur btwn vocal/instr language
- influences overall phrasing
  low = basic foundation
  high = pronounce/articulate phrase
- subjective perception

occasional interjection outside of square

KATATAN KATATAN

KATANDO KATATAN

SO R'K ON O MANGARAGA

(correlates to phrasing of both Cinfo from UC's Mom + aunt)

- when formal long pieces played -

deeper level of unified performance = it really means something

- underlying theme is courtship, playfulness
- subconsciously forces teamwork → communicating linguistic messages understood by audience

3/26 Kasulampid – 1ST lesson w/explanation to Madelyne + EC

Kapribogar – conflict; stirred water → fight over girl →
*Story of fight

→ about 25-30

3/28 Interview w/Jessica (after HS student visit)
- explains HS program – community outreach

Samahang's PREP – Pilipino Recruitmt + Enrichmt Prog
from PT (Tutorial) P
- College kids tutor at underprivl HS, take them to college
- started in early 80's, expanded to PREP when Fil's no longer minorities so decided 2 recruit

also SPEAR on campus for retention

- Jess speaks of her own exposure to Kulint; M Talusan's archive video hour from Smithsonian
- why in this class? → Never had formal Phil studies ever, only thru family exposure, started getting into Phil 6 4 yrs ago
- Non-mainstream Phil cult so underrep. in Univ setting
- feels so fortunate ⇒ now teaching her parents about Kulint.
- I wasn't too Fil until a couple of yrs ago... omg god
- new perception of what is Filipino ~~is~~ we have such a rich culture
- feeling about Kalintang → emotional, primal, visceral reaction

Kapribogar – back in lesson w/Aura
- Jon reciting poetry in background

SIDE B

4/3 Pabakan lesson
trying to figure out Ummaral(?)
agong
- 3 k on kulint: Usopay - Eduardo – Eric (LH)
- Back to old pieces: ka-anon → Kanditagaonan

Video - viewing tape

- Peter - interview: grew up playing organ — 9th grade joined Folk-dance group
  Talks about learning & in Dance troupes via video, recordings
  - lack of real musical guidance

I: A Search for meaning

Fieldwork

- Introduce community

Search for meaning / Post-Bayanihan

Teaching context:

- community strategies : post-colonial politics
- historical
- anthropological

Why students study kulintang ——— profile: PCN KNL

- fill lacunae
- embrace Barbara's theory — recognize "inauthenticity" Orientalism of Bayanihan

II. ~~Case Study~~ One Tradition-Bearer's Techniques

- Usopay sensitive to Fil-Am identity crisis, trained in ethno + many yrs of experience in community
- Providing context to music culture vis a vis social paradigms

intellectually + experientally

- Social structure of ensemble — "to agree"

III. ~~Courtship & Conflict~~ Gender in Maranao kulintang

- reflexive perspective
- a case study — how I came to understand ony imp social aspect of Maranao culture through music.

Outline

Finale: - deeper study, academic + artistic approach

"Re-presenting Singkil" — with a subtle smile

Hopefully this emphasis on broadway show-style will be subsumed by a new aesthetic of authenticity.

APPENDICES

Figure: (top) A young Maranao girl playing the *kolintang* as accompaniment for dance. (Cadar, 1974)
(bottom) The *agong:* the *penanggisa-an* on which the basic part is played (left) and the *pumalsan* which plays the offbeat (right, side view). (Cadar, 1975)
Figure: Eight gongs of the *kulintang* main melody instrument.

Fieldwork photos
Figure: Usopay Cadar playing Maranao kulintang with Maguindanao kulintang set in foreground.
Figure: Peter de Guzman playing dabakan accompanied by Scott Scholz on gandingan.
Figure: Daniel Giray gives dabakan lesson to Eleanor Lipat.
Figure: Edward Santiago and Jessica Angus on low and high agong.
Figure: Mitchell Udell and Jesse De Guia on low and high agong.
Figure: Daniel Giray dancing while playing babandir.
Figure: Daniel Giray courting Lizae Reyes in pangalay dance
Figure: Students rehearsing Maranao singkil (bamboo pole) dance with Lizae Reyes

Figure: Diagram of Maranao kulintang ensemble

Table: Two versions of lyrics for *Kanditagaonan* (sung)
Table: Musical analysis of *Kasulampid*

Music
Musical Example 1: Kanditagaonan (cipher notation)
Musical Example 2: Kasulampid (modified staff notation)

Cassette Track 1: Kanditagaonan played by Eleanor Lipat May 31, 2000 (excerpt)
Cassette Track 2: Kasulampid played by Usopay Cadar June 7,2000

Eleanor Lipat **Spring 2000 Fieldwork Project**

INTERVIEWS: **April 3-June 7,2000**

Excerpts provided from interviews in **bold print**.

Jessica Angus	April 28, 2000	Kulintang class
	May 31, 2000	Kulintang concert dress rehearsal
Usopay Cadar	April 3, 2000	Meeting on first day of classes
	April 14, 2000	Kayamanan Ng Lahi concert
	April 28, 2000	Video viewing in author's home
	May 1, 2000	Discussion after class lecture
	June 7, 2000	**Kulintang class**
Peter De Guzman	**May 5, 2000**	**Kulintang class**
	May 31, 2000	Kulintang concert dress rehearsal
Aron Hochhauser	June 9, 2000	Final kulintang class
Nikki Martin	May 31, 2000	Kulintang concert dress rehearsal
James Macion	June 9, 2000	Final kulintang class
Eddie Masinas	April 28, 2000	Video viewing in author's home
	May 2, 2000	Schoenberg Courtyard
Madelyne Pagtanac	May 5, 2000	Kulintang class
Jesse Pasag	May 11, 2000	PCN student rehearsal
	June 9, 2000	**Final kulintang class**
Edward Santiago	June 9, 2000	Final kulintang class
Louie Tortuya	**June 5, 2000**	**Bruin Walk**
	June 7, 2000	Via email
Melissa Veluz-Abraham		
	April 28, 2000	Video viewing in author's home
	June 5, 2000	**Schoenberg Courtyard**
Jonathan Wandag	June 5, 2000	Bruin Walk

Usopay Cadar: **Excerpts from Tape notes** **June 7, 2000**

There's a procedure in there that's hard to describe, but it definitely have to do with the feel of what I will call stereotypical or classic or most common melody associated with that melody type. In other words, there's an average that people go through it. If you take recordings and do transcription of different players, you'll find there's an average way that the melody will flow in the beginning of the way they play it. And you know that when they repeat it, and depending on what happens on the other instruments, that there's gonna be variations. And they can take certain turns because of interactions. Cross-current interaction between the accompanying instruments. And that's really what guides what happen to the dynamics and complexity of a piece. Obviously it reflects the- you know the aim here, the ultimate aim in performing is to agree, to be harmonious. But it's like drama, it's like theater that it somehow reflects the relationship between the actors, in this case between the musicians. That if they don't like each other or the kulintang doesn't like the players they tend to be shorter. You know, she may not want to make it complex and all that. Their togetherness- somehow the total synthesis of that relationship will show its part. You will also find who is selfish and who is giving, and all that. If there's communication flowing you'll certainly feel that. That's what determines what happens in a piece, how long it is. Because when they like each other, they don't want to end it. They want to 'ok, we had fun with that idea and let's do it again.' And what about trying other ideas- they go on in there. This can be different that while you're in competition- competing and trying to trip each other playfully- you know there's playfulness in the

kulintang. You know, that's the ideal thing that happens. That playfulness can show in how the accompaniment comes out. But it certainly reflects the personality of the player and the sum total of that group unity- of how it works. So when people arrive to play, there's already teams. It's like if a group of people from another village come there and walk in they already know that, 'ok buddy when we play let's play the agong together, right? And we'll wait for Eleanor to play and become a team. They play as it is. Especially the very first part of it. And then it's like, when it becomes 3, 4, every batch have played that somebody will go there, 'now, a princess Leila of this village were requesting us to play to be accompanied by our solteros, you know, from this village.' See, there's a way that old people or people in the village are attuned to the dynamics of the villages and the young people. So there's these parents matching or- it's like cockfighting, you know matching these girls here and kind of, you know, available gentlemen in there. So they'll maneuver that- 'let's see, this man really has an eye on this girl,' or parents would wish that, you know, 'why don't you marry this girl.' They'll try to maneuver so that they could play together at some point, you know, intermix. That's why sometimes you could just go on and on. And you go there and there's a lot of pause- like one group plays and they cannot decide right away- you don't just see somebody just jumping in there. What happens is there's some kind of negotiation in there among the grown-ups, the parents and all those, you know, 'do you want, uh, Eleanor to play and to be accompanied by,' you know. Because maybe somebody may have turn if they just arrived if somebody plays the proper turn for the gongs, so that's awkward. So somebody will negotiate there and say, 'you know, he is about to be betrothed or blah blah blah. He has an interest in her- you guys don't mind if, well, he gets the drum or something like that that's not in the open but it's obvious when you are in the society that this thing goes on. This is one thing that is so unique about kulintang tradition is that openness, that it's public. It's like a dance- that ball dance that you go there and 'I'll check her out.' So you wait for the right music and you go there 'may I please dance with you?' and, you know. There could be another people there or someone will screen you out. Somehow somebody there knows the dynamics or what's happening in the society. If you don't have many friends then very few people will help you. If you have friends there's always a way that somebody could help out and screen. If you're too far from the girl somebody could jump in there in the middle of it. You would lose your turn, you know, things would go on. So it happens. It happens in this music. And I don't know- the sound of it, the actual physical music of it is as important as the romantic and social kind of underpinnings or underlying around it to a point where, if you want to see the dark side of it, is sometimes it creates fights. Some bullies or something like that will – there are situations where fist-a-cuffs will break out because somebody go-getter so aggressive will say 'no I was first here' and all that. But the thing is would jump at the instrument before the other guy could, would lose politeness or something like that. Then instead of having unity and merrymaking and all that you have trouble. But normally you don't do that cause you get beat up if you are from another village. You don't misbehave. They'll go out of their way to make you most welcome, but if you step out of the line, then you can also pay for it. Because they'll say, you insult us in our face, misbehave so certainly their men will take care of that slight- stepping outside the bar. You wait until this is done and you go home and then you get ambushed or whacked on your way home. Yeah this is (inaud) because of this Kasulampid business. Because of that, that there were fights that happened on the agong. It's like people jumping at it. But in terms of course of the dabakan, because it's a solo there, a kind of- Like, if there are betrotheds, already betrothed, right? So when she plays, really the dabakan is the man's place. But if there's a good drummer you can always say 'no I want to play the low agong or the high agong.' Or after this you will transfer there. But especially the agong in there it's potential for rivalry. And it just works well in the idea that ok after you're done you switch places because if you really abuse your partner he can return the favor. In that the low agong you have to establish that you are the one defining the rhythm, laying that foundation that the other guy's limited to work with. If you are wrong, it's likely going to wrong, right? But like I said there's a point there you can improvise, almost to the point of abuse, where you hide, you blur what the low agong is doing. And that's not good for him. It's like you're saying, 'ah, you don't know music. You don't know how to accompany so I'm gonna hide you.' Well, when you switch places he will do it to you too. But what appears is that two of you forget the ultimate goal you set out- to agree. You guys didn't agree. You were on your own and didn't- those happen, you know? Those happen quite- not unusually- it's not uncommon. When it happens it's like 'oh, here we go again.' And if you're personality is such that you don't want to get along with other people, then you're in this position and nobody want to play with you in the agong or on the part. I don't have fun playing with this guy- he has a way or trying to steal the show or not- there's a discipline in there. The element of discipline, the freedom, you have this freedom that you

can do this and that, but if you abuse it you get disciplined by interchanging. And so it's kind of- I think in the narrow sense to that extent that the instrument teaches the code of the people, the body of the society.

"As a player, there are moments there where uh, see you're becoming graceful with the way you move this. When they repeat it (on gong 6) this is the point where you want to look here, where you want to look at the audience. Cause you can stay here long. You might want to smile with your eyes, like to Eduardo or somebody. Kind of steal some quick glancing, look at them. Because actually it's not true when someone says, 'oh, the Moro, they never smile, they never – that's not true. It's the other way around. It's just our smiles our subtle. You do it with your eyes, and they rarely will show their teeth. But they'll smile with their eyes and with their faces. Sometimes you see that Indonesian thing- they smile and you feel it. Or the Japanese- we have that too. So there are pieces or passages here where the kulintang player will look and glance. (continues piece) and then when you get to the complex part, when you are very good most of them will not look at the gongs at all. Like they're just flying all over the place. They may not look you straight in the eye, but they'll be looking at the whole crowd. Just little pointers that make you, bit by bit, more Maranao."

Peter De Guzman May 5, 2000 Kulintang class

E: Did you have any musical experience before?
P: Um, growing up I played the organ. I was forced to by my mom. You know how Pilipinos are. But um, in ninth grade I joined a Philippine dance company and that was my first exposure to kulintangan music.
E: A high school company?
P: It was a professional one. But it was very Bayanihan oriented so we learned a lot of theatrical styles of playing music. The thing that really attracted me to it was it was so different and you're so used to the western style of music. And growing up your parents don't really teach you- they themselves don't know either, you know?
E: Yeah.
P: So that's pretty sad about it, but I really got into it and a lot of my friends joined it- the dancing part. But I remember the music people always seemed really cool. So I wanted to learn the kulintangan, and by the time I was a junior I played kulintangan. But what I noticed in terms of folk dance companies here and others that I've worked with is- they don't have a set way of teaching you. It's sort of just- you hear the music, now play it. And so it was just like you watched videos and tape recordings and maybe the bits and pieces of it they taught you during class for 5-10 minutes. Other than that you really just improvise which I think was true to the culture because you improvise and there's a basic melody, but it's still sort of left you hanging.
E: Left you hanging in what sense?
P: In a sense like, you weren't sure what you were doing. You didn't even know if that was really how it was, how it was supposed to be played. Until I came to this class where he basically taught you the melodies and you're supposed to improvise. So in a way that was right but it confused us. When I was talking to him, to Usopay, he was telling me that, because I played for him some of the bayanihan-influenced music that we play like singkil and he says a lot of it is not even close to traditional because it's choreographed, basically and it's already arranged. So it's not close to the traditional style of music. Like for example I played this one piece, singkil, or I played the tape of it. And it was done by an anthropologist in the Philippines, and Ramon was a big dance company doing traditional styles. And he said even that was already theatrical. He said, this is when I stopped by his music class a couple of times, that bayanihand would play that music and they showed it to the world and everything, and muslims down south, because it was popular they embraced it. Not really to the roots, but that's what they would show their tourists. And so what the anthropologist would get is a tourist one. So it was never authentic, so it just went in a circle. But he said if you really go to the villages and you perform for them and you play that music they'll throw you out cause it's a form of disrespect. They'll say oh, that's just a trick we played on you guys. We were just playing what sells. But this is the real one. And he played it for me. The one that he played for me was really cool. It just sounded more…because the tendency for folk dance companies is to really simplify it. So it was pretty cool when he played it.
E: So, why did you want to take the class?

P: Why did I want to take the class? Cause I wanted to learn the real style. I'm tired of just playing by myself and not having any guidance, really.
E: And what do you want to do with your knowledge?
P: Well, take it back to the dance company. And I was talking with Usopay and actually he's supposed to be working with me just authenticating our music, to make it sound more authentic when we play it. I mean I don't know how much a quarter's going to help me but still, it'll be pretty cool. At least I'll have some basic stuff down. And I just wanna- I recorded it last Wednesday when you guys were playing duing our class just so, I mean it's for memory just to be picture it, how real music is. Just in case he never comes back. Is he gonna come back?
E: He's really busy.
P: He told me he's a gypsy, he just goes around everywhere. So I mean, this may be the one chance I have to study the real one.
E: So what do you think is the class' importance on this campus?
P: I think it would be so valuable for him to stay because there's so many Filipinos here and there's no music classes on us. And I see them really focus on, you know, Gamelan from Indonesia. Which is nice, I mean, we should totally include that. But you have this big majority. I say there's more Filipinos than Indonesians on this campus. And yet, they don't really know their own music and there's a lot of students interested but they don't really care, or they don't feel like they have the opportunities to learn it. Except for this class. That's why a lot of people are- I know personally from PCN, are taking it. But for example in PCN, when we do our practices we don't even have the real instruments. We're using a snare drum and a random drum that somebody has and the kulintangan set we finally got this year. There's no gong we ever practice with. We substitute that with the gangsa from the north. And so the music we're playing for PCN isn't really real. And so I remember yesterday night when we were practicing, this one couple came out of Wooden- because we practice in Westwood plaze. They came out and were like, "oh!" listening to music. And they thought it was cool. But then they noticed that the instruments were western. Everything except for the kulintangan and the gangsa. Our drums and the sticks and everything- they were like, "why are they using a snare drum?" It was pretty weird. I was thinking that the one thing the Filipino club needs to do is increase their music collection. I think that would branch out from if we had an established music class. I think he's very valuable in that way too, helping us clean up our music. Because they asked me to play the kulintangan for this song, and I was like, 'ok I'll play it.' But I mean, they just asked me, and if I was a person who had no idea what to play, who very little experience, I mean what would they have done? I'm only able to help it out a little bit because of this class. So I was thinking about that. A lot of things are on this class and I think it would be really cool if we could establish a kulintangan program and could even branch it out to the northern part of the Philippines, rondalla and all that stuff. Cause there's resources

Louie Tortuya June 5, 2000 Bruin Walk

E: Why is it important to learn these cultures on campus?
I don't know- with my PCN experience it was like uh- I had one teacher that was telling me, this isn't really the authentic shit. We just threw some shit in there- make it look nice. And on the other hand we had Jonathan who like comes from the BIBAK background and everything's authentic, not trying to act hard, not trying to be like – "don't smile when you're supposed to smile." It's important to learn it so you're grounded. It's cool to add stuff to dances like in Barbara's article- she talks about it. It's cool to add stuff to dances as long as you know the historical context- what the importance of those dances are. But when you're just doing it for show I think that's kind of disrespectful.
J: Really?
E: What do you mean?
L: It's just like… it's like paying your dues. You're not giving respect to the people, the experiences that went into making that dance.

[033] E: so you're saying it's in the perception of the student who's performing it… (inaud)
L: Not, not so much the student but the dance- as long as the dance is created in the spirit of keeping in mind the people who came before you, the people who made the dance- the history of the dance first of all. Cause I mean the student's gonna learn first of all through the experience of dancing, you know what I'm saying? Even if they're just dancing the dances there's something behind the dance. There's people that are seeing that. But when there's no kind of foundation, when it's just dance to put on a show, and then the

people watching it are wondering why is that dance happening and nobody can answer for it, or we just put a bunch of shit together and that's being called Filipino- I think there's danger in that.
J: Yeah most people watching it probably just take it for truth.
E: What's the danger?
L: I'm going off of Barbara's article. She talked a lot about Orientalism. I think it was this guy named Said who wrote about Orientalism. It doesn't go so much into like throwing shit into a dance it talks a lot about trying to create this idea that muslims are supposed to be hard, a lot of the dances, the Bayanihan style dances, she says they don't smile in, they make you look hard, they make the guy, y'know the prince in the Singkil when there's not really supposed to be a prince in Singkil. They added a prince just so it's like this nationalistic expression that's just created because people wanna say that Islam was untouched by colonialism and the Christian. Which is true, but to tokenize that and say use that as a form of nationalism and throw in a bunch of masculine, revolutionary symbols is just like—why disrespect the dance like that? The dance was made because it was a fable that came from Islam.
L: It's more of like, Filipino Americans cause like, I've noticed a pattern. Once you get into college you start learning a little bit about your history. You become angry, you become nationalistic in your mind. You gotta separate yourself away from these nationalistic ideas and say, well why do we tend to be angry? Why do we tend to search for those things that represent struggle and resistance against colonialism. It's all a part of the history, you know what I'm saying?
E: I remember first learning about colonialism…
L: And then you get pissed, right? You question, you have this idea where it's all about BIBAK, Babayin and not everybody in the Philippines wrote in Babayin. Why tokenize all that stuff when- It's important to go through that stage. I think it's a stepping stone. Once you go beyond that whole nationalistic stuff, then you start learning that it's a complex history within the Philippines. The whole Philippine story is a complex history and you pull from it what you want. But I think it's important…

[073] L: So where were we? Oh we were talking about the phases of student consciousness. That's just like, an observation of mine- when students come in they learn a lot of stuff. Then they get all angry- I don't know it kind of- I spent some time in the Philippines for three years so I know how life- see, people are chill.
E: Being Filipino is not even an issue
L: It's not even an issue. But anyway another problem that I have with PCN is this. Can we talk about modern?
E: yeah
L: Modern. I was looking at modern. Like contemporary music Filipinos are like into hip-hop right? The whole underground
E: Cause' that's also the language of resistance and revolution
L: Exactly. And so why do we have then on PCN nights modern works like a choreographed-type… I was thinking, this is just my opinion. It would be a lot better if they-it'll be more relevant- they rolled some turn tables on the stage, had somebody scratching live and dancing and flowing rather than- because if you look at it, like, how many Filipinos do you know actually dance those choreographed dances?
E: Well the PCN has become a tradition in itself where it's now tradition to do these nice choreographed modern dances, yknow?
L: So I was questioning that aspect. For the show I had a lot of issues, like the teachers- being on Samahang board we're trying to put out a message through PCN to the constituency and Filipinos on campus- they don't even have to be Samahang members- we're trying to put out a message that there's a whole history and a whole culture that you're a part of regardless of whether you acknowledge it or not, you know? The people that came before you are part of it, your parents are a part of it, and it's not- it's a history of struggle but it's not a linear equation. We all have experiences that we don't put down in this equation of Filipino resistance or whatever. It's about being Filipino, and so being on board we try to put out that message but somewhere along the line it gets to be a big show- now we're paying $15,000 to $20,000 dollars to put on this show. We have teachers that don't even claim that they're Filipino. So I mean it's cool because…
E: Huh? Teachers that don't-
L: Teachers that say "I'm not even Filipino" but they're teaching. It's like- how does the message get passed down from the teacher- from the main committee to the teacher to the students who are dancing this dance in a cultural show that has a central message.
E: Right.

L: So there's a discrepancy there.

M: It's part of Kayamanan, from my understanding it's part of a grant we had- it's part of our educational aspect. It's called K(inaudible) Sining and we have several levels. The first level, it's open actually to anyone who's interested, so we had a lot of people from different dance troupes, coordinators, we had people from school groups, universities, like Samahang and other schools. So they'd come in and we'd share our aspect of teaching. We have specific aspects of teaching dance, specific information that we give. And also kind of categories- our way of categorizing dance. So it's like the traditionalists, the muslim dances, the western influence and the cordillera dances. So we share some background information, taught a couple of dances with some of the basic steps, our own basics. And also got into the music- musical cultures too and shared some of the instruments. You know, the differences. Sort of like a survey thing. You know, like what Usopay's doing. Kind of showing it. That was the last day- we sort of go to the musical part. That was quite awhile ago, I forget how many weeks it was. I think it was six weeks.
E: So is it annual?
M: Uh, yeah. It's annual. I think we did it once a year, sometimes even a couple times. We haven't done it in awhile.
E: Who teaches it?
M: Joel, and then we help. We TA. For example I was helping teach- I did a presentation on Tagalog. And we're given these monographs where it's our responsibility to go over and also help guide the dances. When there are demonstrations and when we're actually teaching the basic parts of various dances. So as TA's we help out like that. And then there's a second part. Now we're in a second level. We've TA'd, taken the first part. The main purpose of the second level of this treasures course is to enhance our experience with DD2K the concert. Just to give us the background information, to also increase our leadership capabilities with a deeper understanding of the dances and Philippine culture in general. It's helps us better teach.
E: so it's sort of training the teachers.
M: Yeah. Or training senior members- people who've been there for awhile. You had to have been there for awhile to be able to go to those different levels- the TA and also taking the course, the first level. Generally to increase our knowledge about Philippine dance and culture. And so it involves various levels. There songs- we had a chant test, we had a dance test, we just had a written one. That's what I've been studying for for the past couple of weeks. A written test; he gave us this much information (indicates with hands).
E: What did it entail:?
M: It had four monographs, it had all the dances from DD2K
E: Do you mean cultural monographs? Anthropological?
M: Yeah, anthropological, like for example the Yakans. It had talked about religion, some social background, social structure, general description of their arts and stuff. We didn't really go into that even though we had to and we all read it. We're like so scared because all this info- all the different monographs they were so dense and so much information we were so afraid we were going to be tested on all the little details and stuff. Really it was much more background information and we really had to focus on the second half that he gave us which focused more on the dances that we did. So we have ten pieces of information that we give out when we teach the dance: that's the name of the dance, the meaning of the name, the origin- where it came from and the name of the group that it came from, the dance cultures, so those are the categories where it came from that would be the Cordilleras, the traditionalist Mindanao, or western influence, classification: meaning what the function of it is, that would be mimetic, you know imitative of an animal or if it comes from a story like Darangen, celebratory, if it's part of a festival or feast, ritual, life cycle- part of rites of passage, oh, gosh I know I'm missing some others. But we have various categories: there's 6 of them and I know I'm missing. I should know because I just took the test! There's different categories- oh, occupational, so if it's, for example, the war dances of the Cordillera or hunting or harvesting stuff like that. So that's the classification. And then- oh, folkloric is the other one meaning it's based on traditional dance but it's for presentational purposes like some Maria Clara dances- that's the sixth one. Whoo, I got it.
E: Are you graded?

M: Yes, we're graded, because if we don't pass we don't proceed to the next level. Yeah, we are graded on it. So that's why it's very-
E: We- who's we?
M: The ones who are participating- there's like six of us. Those are the ones who have decided to go on to do this treasures course, the active participants.
So the other stuff that we do teach in dance properties is the material culture- what they wear, what kind of props we have, the movements in the background-the background in general, like who are these people, why they dance this- context wise. And the music. So those are all the things. This course, we focus a lot on this test about that. Also geographical stuff. We had to know the specific islands where these came from. It really got into a lot of detail. We were all pretty freaked out. All studying (inaud) cause it was a lot of information. So we went through that this past weekend. And then we're gonna go through the oral part. So we don't know exactly what that is. What they say is that whatever's not covered in this test they'll cover orally. It's probably gonna be more in-depth explanation questions. We'll have to go deeper into some of the concepts. It's uniquely Kayamanan, you know? In terms of the way we teach and the dances that we're teaching. And then the last part is our project.
E: You say uniquely Kayamanan. Why is that?
M: In the way that we teach. Some of it, I know has been developed by him primarily so those different aspects that I just described to you, I think it's mainly developed by him. And developing a way of teaching the basics and stuff.
E: Joel founded Kayamanan?
M: Yes, there are four founders: Joel and his wife. Joel is dance coordinator, obviously administrative coordinator. And the other two are Barbara Ele and her husband Boy _____, and they are- both Barbara and Boy have been members of Bayanihan. Boy is also leader of the rondalla group of LA- Kayamanggi. So we have, just in terms of leaders it's very diverse. They really compliment each other. It really helped us in our dancing, helped our experience in dancing. And their leadership has allowed us to _____ tremendously in the past ten years.
E: How long have you been a member?
M: Five years. My special project is to – I was historian at one time, staff member. So it has to do with- my project is to document the past five years. With pictures, or just interviewing people. A historical perspective over five years. And it's pretty neat. Tokla Sining is usually offered at least once a year. And then you can go ahead if you choose to to go on to a different level.
E: You said Samahang students attended before?
M: Yeah, actually Samahang students have participated in the first level. Joel and Ave were both from UCLA, so they started their dance experience here and I think that's how he really- his passion for Filipino dance started way back in the day when they were trying to do their first PCN and trying to figure out how to learn.
E: Do you know when that was?
M: Probably late 80's maybe?

E: Why do you think this course is important here at UCLA?
M: Just because you don't have anything like it. I think this is why Joel wanted me to take it because it's so rare that they do have anything like (inaudible) music. Especially a survey class like this. If they can continue to be offered, it helps students get a context of these PCN's- what they're dancing, what they're doing. I mean, people do singkil and they have ten million people on stage and they don't realize that no, this is what singkil's really about. A professional dancer is hired and it's a solo. It doesn't have all these fan women in the back- you need to understand what you're putting on stage is not the real thing, that you are stylizing a whole lot. To really understand what the people in its traditional setting do. It's really important that people have that kind of background (inaudible). As Guro Usopay was saying you kind of give respect to the people that you are taking that dance from. If you try to understand what the dance is about and what function it has in the regional setting.

Jesse Pasag June 9, 2000 Final Kulintang class

This class is very educational. I mean you could go through four years, five years here at UCLA and perform with Filipino PCN's. You learn bits and pieces of the culture. But what's usually emphasized in PCN's are the dances. And so the music is sort of lost in the shuffle. And here's a great way to learn where the music comes from and what the music means. Because when you're performing and you're

playing a certain piece of music and you have no idea what it's about or where it comes from, it just has more meaning to you just knowing where the music comes from and what it does when it pairs with the dance. So I think this is a great experience.
E: What was your exposure to kulintang before this year, previous to this class?
J: Just through PCN. Some students had kulintang sets of their own, and some of the music for the dances required kulintang music. However it was not taught properly.
E: How was it taught?
J: It was basically taught by ear. Whatever the teacher heard or thought they heard is what they would convey to the next person.
E: Thought they heard from…?
J: From tapes or from shows or… and so like, the musical aspect of that was lost. The teachers didn't know exactly what the musical aspects of the pieces were, so what they were teaching us was just, 'oh, it's this melody. And just play this over and over and over.' And that kind of, you know. Like, I knew it wasn't correct, but not having anybody to give me any reference or education, I guess, to how the music's supposed to be played and what music actually corresponds to the dance. Just the way they taught us, I guess, was the best of what they had, but was not good enough, I think. So I mean, my first experience with the kulintang was actually two years ago. That was the first time we played kulintang in PCN for, I think for the last few years. The music was taught to me by listening to a tape. Just listening to the tape and saying, ok, I think this is what the melody's supposed to sound like. Just going by ear and playing the kulintang was how I learned. I don't think it was proper, but you know, it was the best of what we had back then.
E: Do you feel differently about it now?
J: Yeah, now everything- just learning where the music comes from and the stories behind it is just- it changes, you know. The kulintang music is so vast and there's so much more to kulintang music than I ever thought there was. And I just learned so much in this class.
E: Me too.

Eleanor Egbert

Philippin

Syllabus
Spring Quarter 2000

Ethnomusic 197:3
Lecture course, (208) 890-202
Mon / Wed 1:00-3:00 pm SH 1402

Usopay Cadar
Ethnomusicology Dept.: (310) 206-3033
Home: (310) 450-0319; Usopay@aol.com

Music Cultures of the Philippines

Approach and Objective: The course focuses on gaining better understanding of Filipino music cultures, with an implicit hope of appreciating them. The approach will rely upon the first fundamental, that is, hearing /listening to music examples. Only then can any explanation of their particular local, regional and even global contexts become meaningful. The medium of audio recordings, video recordings, field slides, treatises and possibly live performance will be used. *Exposure* and *intellectualization* are the operative words.

Format: There will be two lectures each week, Monday and Wednesday. Part of the Wednesday lecture may be devoted to follow-up questions and discussion when deemed useful.

Attendance and Assignments: Regular attendance at lectures is strongly recommended as most of the course material will be covered by the lectures and musical selections played in class. There is no textbook required for this course. Reading and listening materials will be put on reserve in the Music Library, 1102 Schoenberg Hall.

Evaluations: Midterm and final examinations will determine course grades. Each examination consists of two sections: a) identification of music examples, b) an essay. The midterm weighs 40% of the final grade, the final examination 60%. The examinations will be based on the lectures, readings and recordings. The midterm examination is scheduled for Monday, May 8th. The final is scheduled for Thursday, June 15th, 11:30 am - 2:30 pm, at the same classroom.

Office Hours: Monday & Wednesday: 11:00 to 12:00 sign-up or by appointment, Schoenberg Hall, Room 2687.

Flexible Schedule of Lectures

Week	
1	Introduction, clarification, and beginning
2	Philippine vertical gongs
3	Philippine horizontal gongs
4	Spanish and American influences
5	Contemporary and the mainstream
6, 7 & 8	Theories about and the comparative structures of Filipino gong ensembles
9	Trends and Filipino music outside the Philippines
10	Review of what is Filipino identity in music

Philippine Music

ethnolinguistic
138 languages / groups

Mauton – Garfias – "Ethno is a point of view"
- alive, living no "way of looking at it"

1. Flat gong vs. Knobbed gong
   Ph Indo/Malay
2. Vertical vs. Horizontal
3. One-person, One gong vs: One-person, multiple gongs
4. Highland vs. Lowland

1966 Garfias recordings in Phil.

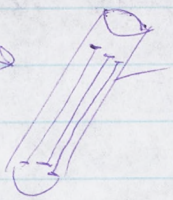
& Sinuklit from Tingian (Tinguian) of San Juan – Northern Luzon [Highlands] Bontoc region
- Hill Tribe people – gangsa ensemble
- "Gangsa" - Malay term for bell/metal/bronze
- iron/brass today, but historically bronze
- also heard in Hmong CNG ensembles

- Origin of the GONG -
  - attrib. to Ph influence – metal containers

Lowland – Spanish inf.
Highland – pre-colonial "pocket cultures"

- 6 gongs in Topayya style
  - played by hand, kneeling - gong on lap
  - RH Tap; LH Slide, controls timbre/tone by dampening
  - interlocking hocket style

- played by male musicians, although both men & women dance

& Kolibit (Kulitong) → 

Bamboo zither
↑
tube

- 5-7 strings, plucked
- imitating Topayya gong style w/one musician

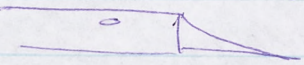
&

7 gangsa war dance - Talibeng
- played w/ sticks - Pattung/Palla-uk
- dampen by striking technique
- occassional stop in dance — from headhunting days when they danced around head

& Patang-uk - bamboo half tube

Patang-uk bamboo gangsa

- Play one log, sit around it and play

Topayya style 

① Tingjan - San Juan

② Kolibit - Topaya, Kalinga
Lubuagan province, Luzon

③ Talibong war dance - Sagada province, Luzon

④ Pantang-uk, Kalinga of Lubuagan province

Vocal Sounds

& Salidom(m)ay

Dang-dang-ay

- simple, repetitive melody in high pitch

& Spanish harp - during Spanish time
- 7-tone scale was Natil instrument
- played by literati; daughters of elite
- came to Phil via Mexico → picked up Mexican elements (16TH c. - 19TH c. tunes)
- harp is house a symbol of refinement; high culture
- Today a piano remains status symbol

& Spanish Largo examples - Fandango
- played by woman who claimed not to have played for 40 yrs

- Mexican sound - major keys
- Northern Spain - Euro
- Southern Spain - inf. by Arab culture

April 10, 2000

∞ Harana: paq-ibig at Kalayaan - perf. by NAM (Ninoy Aquino Movement 4 Peace, Justice + Restoration of Democracy)
- Ethnic → modern dances
- Malay cognates across various dialects
- Span. colonial time: gov't language Spanish, limited Span to elite + their families
  - did not encourage educ. of local populace
- English - taught in schools, used public education for colonization
- 1941-45 WWII 日本 occupation - Bataan death march
- Sept. 21, 1972 Marcos - martial law for 7 ± yrs
  Aug. 21 - Ninoy Aquino shot
- Nov. 3, 1985 - elections: Cory Aquino vs. Marcos
- Feb. 7, 1986 - Feb. 25 Marcos fled to Hawaii, Cory took over

& Apo Hiking Society - "American Junk" (1984-85)
- uses indigenous instruments - kolintang, gangsa, kobing as color to Western band
- neo-nationalism in arts - uses Singil/Maranao rhythm
- lyrics in Taglish

Vertical gongs - one person per gong
GANGSA

flat gong & "Tinalukatikan" - 3 flat gongs, hand-held, played w/sticks
- TINGIAN from San Juan, province of Abra
- Gangsa Pattung/Pallu-uk
- log drum

knobbed gongs & ① Kalik(ad)um - 5 gongs w/padded beater - hits the knob and flat of gong
& ② Kigat
& ③ Timungka-an

} Southern Phil. TIRURAY of Upi, Cotabato
one man per gong playing complex rhythms

Horizontal gongs - one person plays entire melody

"Jazzy" - part fixed; part improvised

& Maranao kolintang - 5 players

& Maguindanao kolintang - 5 players

April 14, 2000

Brass band –

- Initially introduced by Spain, but survived in Phil, Mexico, while died out in Spain
- reinforced by US band popularity, i.e. J.P. Souza

Functions: military, official functions

Folksong about **planting rice**

Rhythm of Life / Labor

- rice paddies, important Phil crop
- hard labor - requires weeding, planting/replanting
- life revolves around season (men/women labor)
  - relies on season, window of productive time
  - stereotype of lazy Phils, Mexicans during waiting period
  - waiting period – time for fiesta acts

vs. **Harvest time** – busy, positive – celebration of abundance of food

i.e. for research, scholar should time visit for harvest season

& Planting Rice folksong – by Brass band
(U.C. dances during opening of sample)

& " " – **Rondalla version**
arr. by Tony Santos & his rondalla

U.C. Evokes Farm scene: trees, carabao, Bahay Kubo

- Nipa hut on farm – people guard crops from birds
- sit in Bahay Kubo and play music

& **BAHAY KUBO** – a cappella version by **ASIN**
→ inserts sitsiritsit alibangbang children's song in medley

(cont.)

& Bahay Kubo by Asin

Song lyrics: My nipa hut is surrounded by vegetables;
- names veggies

& " " Brass band version

BAYANIHAN DANCE TROUPE

- started 1950's - world tours, not state owned but endorsed by gov't - famous in Euro & Am
- Combines Western staging w/ Phil folk
- Conceived in Manila, stylized representations of diverse dances; specialize in Spanish + mainstream folk
- But pre-hispanic repertoire questionable authenticity (J.C. article written in 1971)
  - esp. Muslim dance suite
  - audience doesn't know difference
- Mentality: Euro + Am approval; don't need Phil. validation

→ other countries, ie Mexico, E. Euro formed folkloric troupes

- Ambassador of goodwill, diplomatic function

The State Ensemble - Soviet Union, satellites start touring dance troupes
- Russia, Bulgaria - lack of credit to gypsy musicians
- re-arrange music to state tastes (Hungary)

- V.C. anecdote from Russia; segueway to review of Saturday performance

Kayamanan ng Lahi at Amer. Theatre
compares w/ Bayanihan;
- Bay arrogant, didn't want 2 listen → causes ripple effect through Phil & barrios
- dance ethnologists collect dances in countryside, so rural informants give them Bayanihan version since it's what they like

- circular effect - reinforces compartmentalized style of presentation by geographical suites
- flashy showmanship works in West (Las Vegas style, overwhelming, for big cities)

but Kayamanan - departure from Bay
- Anthro studies of dance, &, people integrated into fluid
- softer, captured grace of Phil L
- movement w/ explanation
- capture character, essence of Phil aesthetics
- diff from Bayanihan

"I was honored & fortunate to take part; This is a new direction serve fils in US
Had to strike balance w/ authenticity
on the right track"

Growing up in Phil 40's-50's Phils imitate Amer. &
- versions of Elvis, Nat King Cole, pop bands, etc
1960's/70's → 1986 People Power

(cont.)

1970 - 86 (P. Power)

- Martial Law
- New Nationalism, concept of "Collegiala"

→ University students, ~~cat~~ songs written cater to students i.e. U.P
- rebellions against gov't (like today in Indonesia)

→ love ourselves, our language, something wrong with imitation of U.S.

& Manila – pride in Phi, Manila - by HOTDOG
- Taglish ~~Eng~~ lyrics "Manila I'm coming home..."
- Nationalistic lyrics, American musical style

& TAYO 'Y MGA PINOY (We are Pinays) - Heber Bartolome
- criticize caucasian concept of beauty – be proud of your flat nose
- Sim to BLACK POWER awakening

"I was born in the east where the sun rises on my brown skin - I'm gonna show my real self..."
- Pop style shifting

& AKO 'Y PINOY (I am Pinay) by Florante ~~Heber Bartolome~~ (1983/84)
- Country's attributes - Jose Rizal
- very cautious during Martial Law - watching themselves

→ also underground network

Freddy Aguilar (Kenny Rogers of Phil.)

"ANAK" - child (hung around PETA when composed)
- child who went astray, sentimental theme → ~~symbolic of stuff~~
- International protest style
- Popular worldwide, big hit

WORLD Music influence (like African popularity) → FUSION
- demonstrates that you don't need to sing in English to have international fame

ASIN - Ang Bayan ko Sinilangan - (My Country of Birth)
- Phil movements; Christian, Muslim, Migration during Magsaysay era 1950's
- ASIN's parents ILONGO → migrated to Cotabato
- ASIN grew up in Cotabato during martial law, used GONGS, etc to address lack of democracy, environmental issues

→ One member invited by local politician - he refused repeatedly and was murdered
- Folk guitars, band w/ Kulintang, Kobing

Theme: Muslim/Christian conflicts in Cotabato
↖ actually stirred by gov't military

Meanwhile in Davao...

Joey Ayala (parents from Manila) at Bagong Lumad (& New Native)
- alternative World Mus.
- influenced by ASIN's popularity - by 1984 put out his tape

① Ang Pangmay ng Umaga (The Break of Dawn)

② Mirasol
- researched & learned hegelong + dances
- one of most imp. A in World Music

(Phil keeps up w/ Euro & Amer trends)

Rock Music . . .

- PANCHO MAGALONA - famous film actor - his son a famous rap singer

& BASURAP - rap song about recycling, pollution

& O Ang Babae (O The Women/Women) - (disco) - about games btwn women
→ (Song disliked by feminists)
→ sung by RICO PUNO

→ Manila - center of everything
- Revival of Ballroom Dance - DJ's (aka attorneys)

Yoyoy Villame (from Bohol, central Phil)
- used 2B a bus dispatcher, started singing at work
- big hit - Magellan
- sings in Tagalog, English, Bohol - random rhyming words
& Every Afternoon - esp. popular among cab drivers non-educated (characterized as lowly)
- draws from Spanish, rondalla, heavily accented English for comedic effect

& Magellan - comments on grade school Phil. history
- draws from nursery rhymes

IGOROT TRIBES (Mason) 1988

[G = thousand]

1. Ifugao - 180G
2. Bontoc - 148G
3. Kankanaey - 125G
4. Yapayao - 115+G
5. Kalinga - 106G
6. Ibaloy - 93G
7. Tingian - 57G
8. Isneg - 44G

MORO TRIBES, 1988

largest

1. Maranao - 742G
2. Maguindanaoan - 644G
3. Tausug - 502+G
4. Samal - 244+G
5. Yakan 196G
6. Sangil - 77G
7. Palawan - 35+G
8. Badjao - 28+G ("Sea Gypsies" - live in boats)
9. Kalibugan - 15+G
10. Jama-Mapun 14G
11. Iranun - 12+G
12. Kalagan - 7+G
13. Molbog - 5+G
14. Mixed Group - ?
    (In Zamboanga

Kulintang in the US

- popular precursors 1. Gamelan / (thanks to UCLA)
  2. Taiko / finding their own identity
  India, etc. / in the west
- Kulintang's jazziness + transportability make it more accessible than gamelan

& D- Kalanduyan; Kulint + Bongos

& Robert Kikuchi-Yngongjo - (日本-Phil) studied Kulint.
1983 his band of Asian Hms called NOH BUDDIES
- based on Maranao piece, Kanditagaonan w/ Shakuhachi
- fusion more on rhythmic basis than harmonic

- Eleanor Academia —
Phils still in process of sorting out cultural identity.
These artists show various possibilities

& Fred Ho - ⊕-Amer Jazz artist based in NYC
- Phil Am activist & in Hawaii in sugar cane industry - activism on the farms (before Chavez)
- Research in Hawaii + SF
- worked w/ Danny — 1ST experiment - play entitled "MANONGS" tribute
- Music should have social value
- starts w/ Kulint ensemble, then kubing and various Asian instruments
- Jazz ensemble w/ heavy percussion

"PROPS" -
MOROS - reappropriate insulting term sim 2 Black power
- BANGSAMORO Movement;

Moro Culture

ISLAM + INDIGENOUS ORIGIN

- Acc to folklore, Islam came to Mindanao via **Mukdum** - Moros trace his origin to Prophet Mohammed
  - an Arab - went to Johore, (Malaya) Malaysia
  - in Johore he married daughter of local sultan — Iskandar Dal Karnain

blood lineage of ruling classes

- In Johore, one of his children — Sharif - Kabungsowan (lit. youngest child) went to Sulu Archipelago + married Sultan's daughter in Sulu, established (Datu's) Sultanate
- Sharif went to Mindanao; married Princess Tominina, estab. Sultanate in W. Mindanao

Indigenous Origin

Maranao sung epic, **Darangen** comparable to Greek Odyssey

- sim to Mahabharata, one of longest of SE Asia
- Its so old - an oral history to pre-Islamic era

Story:

Big lake surrounded by mountains - in the center is Mt. APO

- Near mountains is a mythical kingdom; end of epic tells of volcano eruption + destruction (tell stories of petrified bodies still on mt.)
- When the Eruption (Aka enchantment) happened; 4 brothers escaped to Lake Lanao
  - └ origin of Maranao / Magindanao

Sulu archipelago – centralized Sultanate

- 4 brothers est. 4 states ∴ (one cannot speak 4 another in modern govt negotiations)
  - still fight rival claims for Sultanate title

- Pre-colonial Maguindanao Sultanate extended to Moluccas
- " " Maranao sultanate in Cotabato Mindanao & further north islands

Another theory: 10 datus of Borneo

- Immigration
- Origins in Cotabato

Pre Islam social classes:

1) Ruling class (Pegowidan – "the one you carry")
2) Commoner (Pengowid – "one who carries")
3) Orip'n (sim. to slaves/servant class)

Marriage in tradition then betrothal – parental arrangement ✓

- Courtship – one can court on one's own w/a group of friends (serenade)
- You go to her house (clan house) –
  - **TOROGAN** – where you hold imp. ceremonies, store heirlooms
  - **LAMIN** – chamber for unmarried daughter
    - square in front where she can see sports, activity
    - woman surrounded by friends; cannot get full view of her

Poetry – dialogue btwn man & woman

- All village knows about courtship – others can count

- Proposal - w/ one's parents to arrange Bride Price - most distrib to village then wedding
  - Groom's family → Bride's fam (diff. from Dowry; girl → man)
  - if Bride Price is accepted, man is betrothed and can live w/ girl's family to prove yourself
- Man is given a malong as sign of betrothal
  - works on family's farm — cannot touch woman, but can share meals w/ her + family for months — a test
- ~~Kickball~~ Prior to official dowry distribution, there is a town festival (a week or months dep. on how elaborate)
  - SIPA - kickball using rattan ball (must keep ball up)

(Ka sipa sa) — Manggis - hanging decoration equiv to Bride price
  - ball knocks down decoration, must pay the corresponding bride price
  - snap headkerchief + sash whip w/ body mvmt like dance
  - all the while, & + singing
- Wedding Ritual w/ Imam — man touches thumb to her forehead
  - bride parting from her close friends - they can demand a "L'ta Iga-an" - demand gift from man (lit. bed partition)
  - morning after consummation of wedding, social teasing - "Have you shared the malong?"

Wedding Malong larger in size

Malong - art/industry woven by women
- best is silk

• LANDAP - worn by men or women (more lavish)

⇒ Malay term Tadjung (sp?) - Malong used as form of currency
(Patajong)

• older/scholars, etc wear plainer plaid malong (no landap embroidery)

(Demonstrates uses of Malong, standing atop desk)

- puts on full costume
Kopia (sp?) like Turkish fez + Tubao

• today Western clothing mixes, malong w/ tie or barong
- a living tradition

Colors: gold 4 ~~roy~~ royalty
green 4 religion
red 4 bravery/courage

Weaving/producing so tied in with tradition and personal relationships that often they refuse to produce on demand for sale/capitalist system

Concept of Beauty:

No outward flirtation; avoidance of eye contact → hair can block eyes

• In Davangen tradition men had long hair - sentimental act of wife picking husband's lice
• Betelnut + Tobacco - blackened teeth desirable
• Women's hairdo

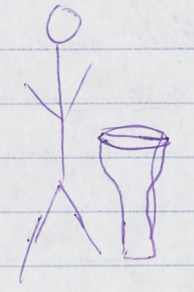
So many imp elements of culture — these indig groups are a window into what pre-colonial life looked like

Maranao 1966 U. of Wash Garfias + Harold Schultz

Dance footage - Kasaderatan + Singkil

Dance is mass based, owned by the L
folk - based

Some h say this is a princess dance - don't buy it. A dance is a dance ~~for~~ no matter who you are.



Singkil - for women only · & emph. grace + melody

filmed at MSU w/ HS students

· indiv / family / clan / village / regional styles

Maguindanao footage from Nuling, Cotabato
(close to mouth of river

- some Maranao influence
- kulintang stick shorter, more emphasis on fast, complicated rhythm
- Dabakan shorter, held at an angle, ensemble plus gandingan

Garfias' footage - crowded situation, fieldwork probs

① Duyung

Tidtu - male style by Amul Lumutud
from Donny's village, same kin

Gender + politics of field documentation

- when foreigner comes in, family will break tradition to get certain people in the film, even if they don't usually perform that way

Function

- social
- ritual - healing

Singing - praise songs - can make living out of singing if you gain popularity
+ competitions, contests for singers

→ dance + instruments incidentally important, but praise song lyrics + composition most valued

May 1, 2000

Slides from ~~Mindanao~~ Philippines

- Bontoc rice terraces, 1972
- Luneta park model of Phil. map
- Lake Lanao w/ Mountains
- Marawi City
- footbridges + boats at river
- Lowland farming rice areas
- Boat ceremonies across Lake
  - often music played on boats
- Animal sculptures on boats - carried to street parade
- procession w/ gongs + cymbals
- elaborate arcs along streets w/ Okir motif
- enthroning new sultan - ceremonial swords, flags, gather at mosque
  - musical ensembles outside in square
- games: sipa - manggis, spinning tops
  - wedding celebrations last for a week
  - at night - games for women vs. men for entertainment and courtship → whisper in judge's ear to predict who will approach judge next
  - loser must buy gifts for winner

→ today w/ communication technology, a lot of young ♀ bypass traditional ways of meeting each other. But when one becomes a leader, he usually encourages return to tradition

Social dances - Sagayan sword dance w/ shield depicting battle scene or magical fight against spirits from epic
- entertainment version for children
- formal - ritualistic rendering of Darangen (also w/ trance + healing)
- for martial arts demonstration

When dancer gets possessed, she can dance all night, speak in tongues

(games, cont.)

- Carabao fight - sharpen horns (Lamin in background)
  - mark fight location w/ flag
  - closeup of Lamin from which women watch competition

- Play kulintang indoors at night w/ gas lamp ("Coleman")
  - women sit in separate area, children exposed to tradition early on; all people can participate and take turns

  - closeup of female kulintang player; drawn on wall behind her is tree of family geneaology of clans present

  - style of playing where she twirls sticks; accomp. players keep going until she gives cadential ending
  - Common mistake for drums & gongs to stop too soon
  - Maranao drum tall, always played by men
  - Female player w/ longer sticks; emphasis on melody over rhythm

- Food; round glass tray w/ cloth around it; rice in center w/ dishes around it
  → table often elaborate, stacked in layers with decorative pastries on top in Okir motif

Gift exchange (can really get out of hand w/ elaborate gifts)

- Weaving of Malong w/ verse across
  - women's type more elaborate

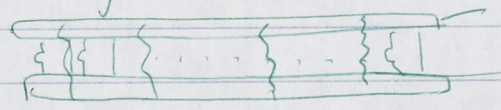
- Wall decorations elaborate; even inside plain bamboo houses

- Male in malong, jacket + head wrap indicating Haj to mecca

Mosques - older ones had Chinese pagoda architecture
- later Middle Eastern type

Tim: when you go south, there's a diff ambience; Manila + North very western/American. So more like Indonesia.

Gong making families; agongs w/ rattan casings
- kulintang holder of bamboo



- today outside contractors can afford better gongs; best quality often outside of Marawi

- Gongs like wine - must be made from good alloy (bronze) and age
  - in Magellan's time, some best gongs mixed with gold
  - complete ensemble valuable commodity, sometimes demanded for bride price
  - good set equiv. to shaving power - owning family can play music on own terms

Roseman quote - 'free trade'

(Violate) (Mourning)

Solang Sa Lalawan

Death of ~~Sultan~~ - music not allowed for ≥ months, but sultan's family finds ways to make up for it, ie celebrations where $ + goods are distributed

Solang Sa Lalawan could be imposed up to 2 months

- exceptions: special visitors
- So Usopay brings gifts - contribution to Solang like $100 compensation
- Otherwise violation has harsh penalty - could become family's servant
  - penalty determined by council of elders
  - unspoken rule - do unto others as...
  - Can create family feuds; violation shows disrespect

May 5, 2000

Kulintang Music Theory

- No definitive written research yet

Oral Tradition - dealing w/ Conversational language,
prose → Poetry
ex: Nursery rhymes, chant

Language — Poetry — Chant — Songs/Music

- very fine dividing lines

Tuning - ea. group has own tuning - "mental" tuning;
yet every set is tuned differently

- pieces not composed; ea. player has own interp.
- tolerance; diff. people don't mind diff. tunings

style: personal → family → regional

Concepts/ Theories

FAMILY RESEMBLANCE - (used by linguists i.e. Chomsky)

Word Play: what happens when I talk (book)
i.e. "Chair" - category w/ attributes, ie something higher

- Lang + meaning in ☆ - names, ☆ labels for objects
- acquisition of lang - Intuition of native speaker
children store · grammar

→ we're after what musicians feel, so lang is essential

ex: GANDINGAN - Talking gongs (D. Kalandungan)

U.C.: Sure, recognizeable tunes, common ditties understood
but not actual language

Communication/courtship thru Kobing

- even more close to dang. than toned gongs
b/c kobing camoflages actual language

Kulintang & in state of flux — organic & changing

Maranao - more melodic, slower, longer sticks

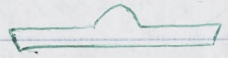
Phil. & Midterm Review / Discussion — May 3, 2000

Basic concept: GONGS — Progression from Gangsa → Kolintang

VERTICAL
- origin probably ∄, some sort of container/drum suspended

"Bronze" in Malay
- Gangsa - usually iron (better brass) or lid as origin of flat gong (gangsa)
- best is bronze

- Agong = "Great; Big" in Malay. Honorific term
- Biggest gong in gamelan Gong Agong (Ageng)

HORIZONTAL

1-9 in series. Kolintang (Maranao) / Kulintang (Maguindanao)

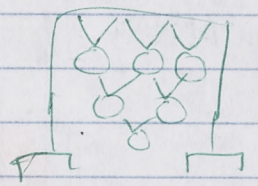
1:1
Cordillera: 1 person - 1 gong
- also found in Hmong cultures (acc to V.C. Hmong more Malay than ΦL)
- if holding in one hand, only one hand free to hit

2 Basic styles evolved:
① Pattung / Pall-uk - to use sticks
② Topayya - both hands free; hang gong on belt. One hand slides to get diff. timbres

- Dampening techniques - either by hand or w/stick
- Many ↳ form one ensemble; becomes harder to play melodies
  - one is limited within musical system;
  - emphasis on rhythm + interlocking beats

- in contrast w/ Kolintang = 1 person - many notes
  - can play complex rhythm and melody
  - supporting instruments play cross-rhythms
  - elaborate colotomic / divisions (esp. in Gamelan) / functions

alternatives
- sometimes 1:1 interlocking agong
- One person playing vertical hanging gongs



AHUNG Ensemble (9 gongs)

Middle in progression from gangsa → kolintang

→ one step further from gangsa
→ closer to melodic system, but sticks to strict gangsa musical structure (listens to Constitution; musical law)
→ acc. by one drum playing downbeats (rhythmic drone)

& 1 Drum, one gangsa w/hands, one gangsa w/stick
3 player cross-style

(Ibaloi style - hit gangsa on inside of gong)

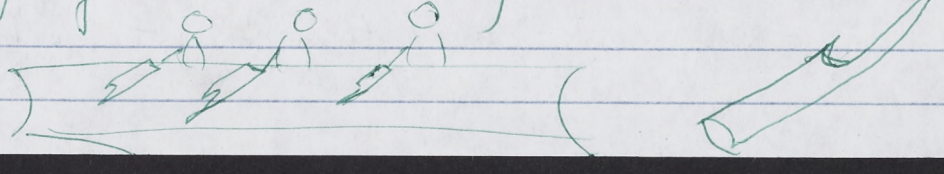
Examples "In the GANGSA system"

& Bamboo tube zither → imitating gangsa style
KOLIBIT / KULITONG played by one person

& Kolintang solo sim. to Ahung melody

Ahung found in Bagobo + Manobo cultures near Davao, Mindanao

& Bamboo gangsa - Patang - Uk (also - U or - UG)
- each stick is carved to particular tuning; all players hit one log



(→ When unable to answer a students question about Patang-Uk)

UC - Speaks about unreliable ethno & fieldwork in Phil → short research periods by foreigners
- not serious, no grasp of language
∴ info given to fieldworker not reliable b/c informants don't consider researcher well-informed

-also info collected tends 2B ethnocentric

1:1 & 5 agung players - (2 examples) from Tiruray - Tagonggo Ensemble
- 1 person: 1 knobbed gongs w/padded stick

Spanish-influenced &

& Harp - preceded by woman's personal introduction

& Rondalla - Bandurria, octavina, bass
- mandolin-like ensemble

& Brass Band - "Planting Rice"
- introduced from Spain, stuck in Mexico, come to Phil + later reinforced by US Brass Band

(Dance) Assoc. of body movement w/ dances
- Bagobo Ahung - steps physical manifestation of music
- Log Drum
parallel dances w/ N. Luzon

- larger ensembles → other movements added, ie hands, etc

simplicity - everything fits → thus they endure time

Simple things, ie. lullabies endure test of time

Considering the many info we have; we are not homogenous, with Tagalog as natl lang, Eng as lingua franca of instruction + gov't →

Dynamics of National culture

3 lang: even though more Ilocanos, Tagalog is still natl lang (Ilocanos mad about that)
- Also Visayans mad
- Why Tagalog?

Yet English is the safe, neutral lang
- lang of commerce
- well, we may be mad at the Amers, but we eat Hamburgers anyway

ex: Yoyoy Villame — American / Cebuano diction
— Background of artist creeps in sometimes

Line dividing Lang + Poetry; Poetry + Music very thin.
∴ when you study & (instr or vocal) there's a reversion back to linguistic structure

"
These are some of the nuances in the Phil →
Phil culture can be very rich or a bastardized mixture of things that don't make sense.
Both could be true, but this is the fascinating thing about this music. "

A (+)

Ethnomusic 197:3
Mid term exam
May 8, 2000
U. Cadar

Name Eleanor Lipat

A. Listening identification (50%)

For each musical example, give the following information:

	General location	Genre or style	Instruments used
1.	Cordillera Region	One player; conforms to Gangsa style by plucking bamboo strings	Kolibit - Bamboo zither
2.	Cordillera	One person per bamboo "gong"; all musicians play one log in hocket style similar to Gangsa	Patang-uk
3.	Cordillera	Gangsa ensemble in Togayo style, using various dampening techniques to adjust timbre	Gangsa (flat gongs)
4.	Cordillera	Gangsa ensemble in Pattung style using sticks to hit gong. One man per gong alternates in hocket to create overall melody	Gangsa
5.	Mindanao; near Davao	One person playing 9 vertical hanging gongs - there is more emphasis on melody, but it still imitates gangsa sound	Agung - 9 gongs Knobbed
6.	Mindanao	One person per gong; but gongs have knobs and is played w/ a padded beater.	Agung 9 + drone gong
7.	Mindanao	Kulintang - 8 horizontal gongs played by one solo performer using sticks to hit knobbed gongs	Kulintang Ensemble w/ Dabakan, Agong and Babendir

B. Short Essay (50%)

Out of the materials you had been exposed to in the classroom, what musical principles or techniques can be seen to underlie indigenous or pre colonial Filipino instrumental music . What do those principles or techniques imply as evolution of the kolintang ensembles in the southern Philippines?

See additional page

Eleanor Lipat

ESM 197:3 Midterm Essay

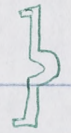
In pre-colonial Philippine music, we can trace the basic organological and musical style to the GONG. In class we discussed probable origins of the gong along a continuum from the flat gangsa to the knobbed gongs of the kolintang ensemble. In all cases the gongs are a source of musical sound, social power, as well as economic survival.

Rhythmic emphasis:

One material origin could be the basic container, or "drum" and its flat lid. In Northern Luzon, in the Cordillera mountain region we find flat vertical gongs made of iron or bronze. There the predominant playing style is one person per gong. The ensemble of musicians play the gongs in interlocking rhythm, or hocket-style and the overall musical affect is a perceived melodic line. Whether using the hands (Topayya) or sticks (Patung / Pall-uk) to play, the emphasis is on rhythmic techniques that vary dampening and ringing timbres. This hocket system limits the players within a strict genre that has withstood the test of time.

Along the continuum appear many variations of Gangsa music, including bamboo zithers and idiophones that imitate the musical structure of the gangsa. (namely Kolibit and Patang-uk) Another variation is the Ahung ensemble of 9 vertical hanging gongs. Although Ahung has one main player, the music is still imitative of gangsa style.

over →



The knobbed gong, found among many Malay gong-chime cultures, is played by hitting the knob. On the large agong one player uses a padded beater. These agong can either be played in an ensemble of hocketing agong or as rhythmic accompaniment to the kulintang.

melodic emphasis

The kulintang is 8 knobbed gongs laid horizontally. This set-up maximizes the melodic capabilities of a single player. In contrast to the rigid Gangsa system, the kulintang style allows for flexibility and improvisation in melody. In Maguindanao kulintang style, shorter sticks allow for more speed and rhythmic elaborations. On the other hand Maranao kolintang uses longer, heavier sticks to perform more gracefully simple melodies.

From the Gangsa to the kolintang there may be an evolution of gong make-up and playing technique, but this continuum is meant to embrace multiple manifestations of rich musical cultures rather than a Darwinist evolutionary scale.

Etc

Ethnomusic 197:3
Mid term exam
May 8, 2000
U. Cadar

Name Eleanor Lipat

A. Listening identification (50%)

For each musical example, give the following information:

General location	Genre or style	Instruments used
1. Northern Philippines	Plucked zither, 1-man-many-notes rhythm	kolibit/kulitong or bamboo zither
2. Northern Philippines	1-man-1-gong, rhythm	bamboo gangsa
3. Northern Philippines	1-man-1-gong, rhythm bare hand style	FLAT gongs (gangsa)
4. Northern Philippines	VERTICAL gongs, RHYTHM 1-man-1-gong*	FLAT gongs (gangsa)
5. Southern Philippines	VERTICAL gongs, RHYTHM 1-man-1-gong* - hocket	KNOBBED gongs (tagonggo ensemble)
6. Southern Philippines	VERTICAL gongs, SEMI-MELODY 1-man-many gongs* + 1-man-1-gong* for drone/ostinato	KNOBBED gongs (ahung ensemble) → sometimes imitated by kolintang
7. Southern Philippines	HORIZONTAL gongs, MELODY 1-man-many-gongs* for melody+ 1-man-1-gong*/drum* for rhythmic accomp.	KNOBBED gongs (kolintang ensemble)

(*Played with sticks.)

B. Short Essay (50%)

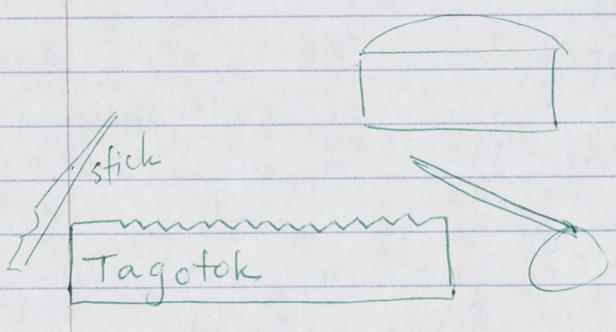
Possible progression:

I. Items #1-3 may be thought of as origins or variations of item #4; and that the use of bamboo as musical instruments might have preceded the emergence of ones made of metal.
II. Suspension of instruments: from #4 Vertical to #7 Horizontal.
III. Style: from #4 Rhythm to #6 Semi-melody to #7 accompanied Melody.
IV. Instruments: from #1 bamboo to #3 Flat gong to #5 Knobbed gong.

Maranao

May 10, 2000

- & Gandangan = Ganda - container / Gandang - to strike

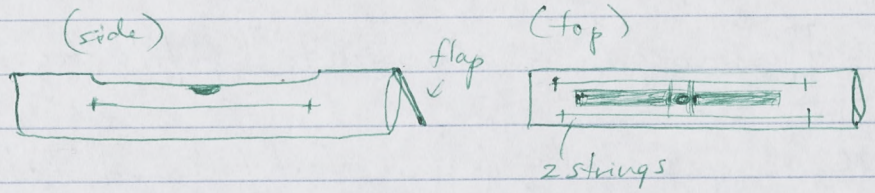


- Bamboo Scraper

- other hand plays either Gong or Drum
- also played alone ~~to [illegible]~~

- & 2 Gandangan w/ Tagotok, and gong/drum
  - When played alone & use it to communicate between houses in farmland

- 2 players facing each other seated w/ double-headed drums
  - one plays basic rhythm; other plays interlocking cross-rhythms



- Plucked Zither - Drum
  - ancient instrument - SIRONG-A-GANDING
    "to seek shelter" "instrumental composition"
  - not played solo (usually) except for this field recording

- End-blown flute; 5-7 holes

INS1

- KOTIYAPI

Boat Lute - monochord w/drone string
- played w/ bamboo plectrum
- movable frets mounted on beeswax

- Maranao Serenade tradition -
- When there is a lady visitor, courtesans organize ensemble (on moonlit night) to serenade her

1.) Sirong-a-Ganding	Imparts poems + songs, can be invited in to play for and with family
2.) Insi	
3.) Kotiyapi	
4.) Kobing	

→ more rhythmic relationship than harmonic (vertical) among instruments, unlike western harmony

- Mosque drum - TABO' - hung horizontally from beams of mosque ceiling, played with 2 sticks
  - Marks end of Ramadan
  - Marks time for prayer

Maranao Paradigm - ~~all~~ everything fits together

(UC's experiment - if you fast forward Tabo recording it sounds like Dabakan)

[Bemoans how today fewer drums are available in Maranao area — UC saw a huge collection of Tabo + dbakan in San Fran. Ginsberg museum collection]

(Possible origins in Balinese log drum atop Mosque)

Kolintang Ensemble - 5 players

1. Kolintang
2. Babndir
3. Dabakan
4. Agong - low - high

HIGH GONG } Babndir - played w/ 2 sticks; gender neutral
- can be easiest or hardest instrument

LOW GONG Largest, Lowest Agong = PUNANGGI SA-AN
• foundation of ensemble

HIGH AGONG PUMALSAN

interlocking rhythms perceived as one part

Korean Show
at Powell Lewis

5/10/00

~~Thursday~~

Written notation - scores
improvisation - excitement, unpredictable | like Jazz + Rock
human element - mistakes, taking over from each other → interaction

Kasalumpid - teasing song imitate battling against and vocal argument
- high gongs = people yelling
- final note not crossed → kind of like a final "ha"

Students at Seattle who used notation learned quickly but forgot quickly
- Those who learn by ear retain it longer and begin to understand the grammar of the music, rather than a series of notes.

Those who learn by score - when you make a mistake you are lost and can't pick it up again → if you have a sense of the grammar it is easier to be more flexible

Improv keeps the music alive — change is vital

Scores codify it as tradition, and in a sense freeze it in time so it can no longer evolve

This happened in Indo. gamelan. They created cipher notation upon the king's command so that the court musicians would not forget the piece, but the music becomes rigid

IMPROV in Kulintang Ensemble

Song
- Kanditagaonan – Song lyrics / conversational model
- Kasalumpid – parody of Kulintang performance; imitating battling agung + arguments of 2 dueling suitors

Context (imagined)

Context (actual) – Interaction / Courtship among Musicians
Competition

Learning process: Tradition + Freedom of Improv

- Score vs. Oral Tradit
- Prescribed vs. free interpretation
-
- The Groove + the Grammar (unspoken lessons)

→ (Sumarsam's Inner Melody)

Comparisons: Jazz – free
Gamelan – prescribed

Transcriptions: Patterns + their variations
└ meaning + intention

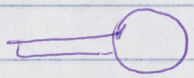
· Kulint, Drum?, Agong?

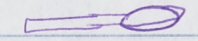
4/17/00

Maguindanao

1 Agung
1 Gandingan
Babandir on rim of ~~gong~~ gandingan
Short Dabakan

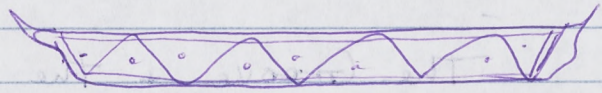
00 Datu Piang - agung contest
- starts w/ invocation
- emphasis on rhythm in fiddle rhythmic mode
  - kulintang becomes more accomp; focus on agung
  - pieces very short, players bring own sticks — also avoid curse on one's sticks by enemy


Maranao beater


Maguindanao
smaller for faster playing

- emph. densified, complex rhythm (at expense of melody)

Samal - Pangalay



- kulting on FLOOR
- 3 Agong: 1 interlocking, one emphasize phrases
- 1 gandang (improvised out of box) — lesser access to material culture - from Maranao - must share instr. while Maranao each famiks own set
- ~~1 drummer~~
- highest gong ⇒ babandir ~~playing~~
- repeating drone note (char. Samal/Tausug)

Kuntao
Umaral - Samal Pangalay

4/17

Yakan - sim to Samal
- 3 agong w/ 3 players

Tumahay - Yakan war dance

Gabang - bamboo xylophone

Tausag - Pangalay / Mangalay (Samal - Umaral) Kontaw - Silat
(Bongao)
→ Igal when danced by pre-pubescent girls

& Snare drum, 2 agong, 1 kulintang gong

UC Notes choreography → even when 2 girls dance together they do it differently; it's really a solo dance → ~~the~~

SOLO PERFORMER: everybody dancing the same is not traditional

* Only time more than 1 artist:
  - religious call + response
  - children interact (ie fight)

- Solo kulintang player sizes up her audience + selects repertoire
  - everyone else actually accompanies her

MKE Singkil: dancer artist has personal goal of expression + interprets as she likes acc to her emotion
→ part-composed; part-improvised

Pre-Span stick dance evolved to accom. Euro rhythm + harmony in Tinikling

4/17

After class, Nikki walked up to UC and thanked him for ~~asay~~ providing instruments for PCN.

He replied,

"I really like what you guys have done to promote unity. ~~You really~~ What you do creates a unified sense of community among Filipinos and that is very good."

Gong Hocketing - creating melody

The fox jumped over the head of a lazy dog 5/22/00

① anchor ② anchor ③ variations "over the tail" ④ anchor ⑤ variations possible "brown dog"

difficult to hocket with 5+

- combos of anchors and 1-2 improvisers

(vs.) Kulintang – has flexibility to reshuffle parts; One person is controlling melody

UC "It very sophisticated & – it may appear very simple but when you try it you realize how exacting it is."

Eddie – Can you recognize melody w/ specific context – when you hear it you know there's a funeral or wedding...?

UC – Yes, beyond spec. rhythm there is also spec. instr.

ex: death of a leader – big agong will play specific beat until another house picks up the announcement → signal moves around from house to house; passed on from village to village.

[We also do that when there is an eclipse – tradition says dragon will eat the world (doomsday)

Anything you can grab that makes noise, i.e. pots + pans – anything to scare away the dragon

(Lots of songs about it i.e. ♡ songs – "We're going to die + you haven't said yes to me yet")

[Last Wed — "I'm afraid these students will end there (PCN) — be all + end all and not take it any further. I hope they will take it further and seek deeper connections at the academic level. That is why we are here after all."]

⇒ Is this final cumulative?

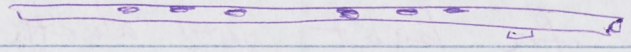
⇒ "No, I just didn't want you to turn your back on this information. So someday if you give a talk in a school you can be clearer about these things — about gongs — in a presentation."

TAUSOG

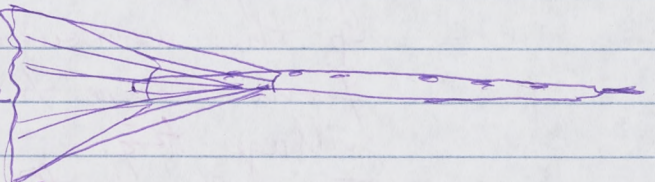
Suling = end-blown flute (term found throughout
- symbol of peace — carry SE Asia)
it when travelling to pass time
- play when walking thru dangerous places to communicate that you come in peace

& Tak-Tak (Taq-Taq) - instrumental piece

Tuning - not so concerned w/ exact intervals; they measure the octave, then approximate rest of holes



Saunay - single reed (oboe / flute)
- conical bell
made of banana leaf
- tradit. militaristic function



& Local 'call to arms' on Saunay

↘ Exposed to foreign military music

& Imitation of US Army bugle call (orig "come get your beans!")

Borrowed terms: (but not the instruments)

SAROW (Indonesian) → Saronay ← affectionate/endearing ending

BENDIR (N. African frame drum) → Babndir

Dombak (Mid. Eastern drum) → Dabakan

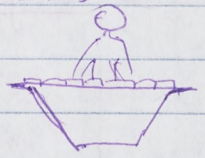
#1 & BIOLA = slightly larger than Western Viola,
- Indonesian-style bow (Indo ~~origin~~ influence; orig. from Portuguese)
- played alone or to accompany vocal song
- tuned in approx fifths
- played by men
- imitates singing style — glissando + melisma

#2 & Biola — more staccato, accomp by drumming on wooden surface
& tak-tak → instrumental not based on song melody

vs

Tenis-Tenis — instrumental based on song melody

GABBANG = xylophone made of bamboo (Indo: Gambang)
- 14-24 keys (most common 16-19)
- stylistic trait: end song by hitting notes on the octave



#1 & Gabbang w/ old Malay style singing
~~standard spoken poetry~~
(Main instr. for Tausog, but also found in other parts of Phil)
- Declamatory vocal style, pre-Islamic

#2 & Gabbang in Tenis-Tenis style w/ song
- welcome song to Dr. Maceda + R. Garfias
- celebratory feel

Ballad / Praise song traditions — can go all night

- Western instruments in villages - guitar, harmonica

Maranao

#1 & Kornita - (Harmonica) in traditional scale / tuning system
- imitates 1-man kulintang ensemble; imagines kulintang w/ agongs + drum
- starts w/ imitation of tuning ka'nun
- ends with cadence

#2 & Kornita imitation of Moonlit Serenade Ensemble:
Insi (flute) w/ Kudyapi + Sanon Ganding
- called 'Kapa - Insi'

#1 & Guitar, Kotyapi style w/ vocals
- oud / Middle - Eastern style

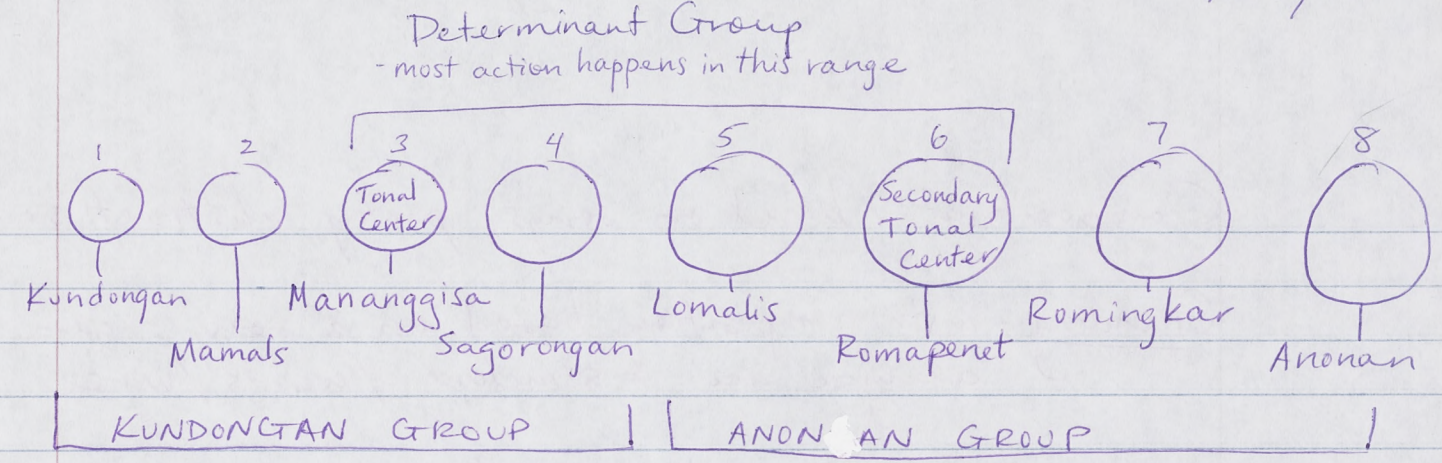
#2 & Guitar, Middle - Eastern style instrumental w/ vocals (enter later)
- newer style (1970's) popularized by young rebels during Marcos era
- lyrics describe loneliness up in forest + fighting

& Kotiyapi + Vocals
- newer style; didn't combine them before
- vocal intro, imitated on kotiyapi

alternation

- some Middle - Eastern popular music influence in Marana area, but otherwise not heavy Mid-E influence

ESM 197:3 5/24/00



Kakolintang = kolintang music

Darisai - Bronze (best kolintang)

Kundongan - associated with cool, low, shady area, larger

Anonan - opp.: higher range

Punanggisa-an - largest, lower agong

Pumalsan - higher agong (to "pronounce")

③ Mananggisa - the one playing the basic "1"; tonal center

④ Sagorongan - to upsurge, something that rises

⑤ Lomalis - Someone who is always shouting/applauding who livens the party, who is heard

⑥ Romapenet - calm, peaceful; the silencer
- temporary home/tonal center; about a fifth from ③ Mananggisa

⑦ Romingkar - spring; series of things (like an automatic machine gong)

⑧ Anonan - Anon = completion of a piece; reiterated, elaborated upon

Composition - based on songs, poetry, abstract sounds

Ganding - instr. composition based on a song - can analyze acc to structure of words/verse

- abstract - ie sounds of water require imagination to see ambience

Repertoire categories: styles

1.) Andang - old

2.) Bago - new

3.) Muragat - (salt/saltwater) implies foreign; not from lake region

- Short songs; beginners, children's songs
- elaborate pieces;

virtually same

& Katitik Panday (from Lyrickord LP)

& Kapag "ondoga" (hard feelings) - by Usopay's mother

] recurring theme about quarreling at night; fighting + hard feelings

- woman plays kolintang at night to alert neighbors that there is a problem at home - please come mediate
- Kandongan = male speaking / Anongan = woman stating her argument

Ka-anon - opening tuning piece before playing song

#2 (Another village)
& Kapagondoga (again) – looking 4 diff/similarities to give a feel for how things can be different and the same

#3 Another village - Kapagondonga

#4 Another village -

- The music is always there in the air — it's up to the musician to make it manifest; to make it come alive —
  it's like in Indonesia — spirits ~~in the~~ around and you have 2 welcome & them in
The music doesn't belong to any one musician
The tradition is bigger than the artist & the L & the occassion

Up to 8th to articulate this — there is not one way

Old style (50-50 chance) is stately, slow (old h play slow) but sometimes young h play old style
→ start w/ Kulintang
Sometimes play new style, more vigorous, more exciting but it loses its melody; its character

5/24

If drummer starts 1st & fast; melody player can put the drummer in his place — kolint. player starts off in her own style and its their responsibility to follower her (story of young h who started fast & women came in slow)
- some of the subtle things that can happen in this tradition — it can be very exciting

New Style

& Kapagonor - from English "honor"

- starts on (6) Komapenet, centers there at 2nd tonal center
- ends on (3) Primary tonal ctr
- agongs vigorous

#2 another village - Kapagonor

Young style drumming - intermittent beats; improvised phrases rather than continuous rhythm

KAPRIPOL

"rifle", English - like sound of a gun
- inserted as accents over ongoing rapid notes
- integrate sounds of gun fight

- even insertion of "Let's Go!" football rhythm in beat → Amer influence

Laura
lms@ucla.edu
re: Identity in Amer
Bibliography

Lyrichord Discs Inc.
141 Perry Street
NY, NY 10014

LYRICHORD LLST 7322 AND 7326
MURANAO KAKOLINTANG
PHILIPPINE GONG MUSIC FROM LANAO
Vols. 1 and 2
Recordings and notes by
Steven W. Otto and Usopay W. Cadar

The kolintang *repertoire* can be divided into Old Style Pieces, *Andung;* New Style Pieces, *Bago;* and Pieces of Foreign Connotation, *Muragat*. Following is a list, in alphabetical order, of the repertoire presented in these two albums.

KAMBINALIG--bulig, "to speak with a harsh accent." Category: *Muragat*. The title specifically implies a neighboring Magindunaon from Cotabato Province trying to speak the Muranao dialect. Musically, the performance from Buribid suggests Magindunaon influence.

KAMBINARING--binaring, "to switch pots." Category: *Bago*. Pot gongs numbers 2 and 3 are interchanged for this piece.

KAMBUKPI--bakpi, English: "back pay." Category: *Bago*. The theme is waiting for a bonus after receiving one's back pay. Following World War II, people went to Manila to get their back pay. The following Christmas, a bonus was given.

KAMBURORAO--Barorao, a place northeast of Malabang. Category: *Muragat*. Barorao lies along the old overland route to Cotabato. It is the point where travelers would often spend the night.

KANDIMA'AMPAO--Dima'ampao Kalinan, the name of a man. Category: *Bago*. The theme is someone who cannot be overtaken because he has such high rank.

KANDULINAN--dalin, dalinan, "pretext," "excuse," "aliby." Category: *Bago*. The piece is based on a love song.

KANDURABAY--darabay, "to play fast." Category: *Bago*. Darabay means to accelerate as in a race or a chase. It would be applicable to paddling fast in a boat or fleeing from something.

KANDUROPAMPANG--daropampang, "under the cliff." Category: *Andung*. This piece is known in the lake region as *Kandongko-dongko* which refers to the docking of a boat. In either case, the piece is characterized by a square, processional rhythm, and gently swaying or bobbing melody. In the recording from Buribid, the agong adds special interest to the undulating, repetitive melody with strokes "off-the-boss."

KANDUYODAYO--dayo, "friend." Category: *Andung*. This piece is based on a song about a friend who was unavailable when needed.

KANGGINAWAGAWI'I--ginawagawi'i, a kind of cricket. Category: *Andung*. Ginawagawi'i literally means, "the way the day breathes." It is considered a bad omen for the cricket to chirp in one's home at night.

KAPAGINANDUNG--andung, "old." Category: *Andung*. One of the most popular and complicated pieces of the repertoire, Kapaginandung is the epitome of the Andung category. Traditionally, it is played slowly and encompasses the full range of the kolintang row. Several other pieces are closely related to Kapaginandung.

KAPAGINANDUNG-A-ONOR. This nominal hybridization of the two most antithetical repertorial designations, Kapaginandung and Kapagonor (see below), is typical of the emerging performance style in Bagoaingud. In this example, the melody is closer to Kapaginandung but the tempo and *kapripol* (rifle strokes) of the drum belong to Kapagonor.

KAPAGONDOGA--ondog, "hard feelings." Category: *Andung*. Kapagondoga is closely related to Kapaginandung and this performance by Hadji Salam Cadar in Taraka is a beautiful example of Andung style. Her rendition, nearly identical to Katitik Panday, differs from the latter in its melodic development of the high and middle ranges to symbolically represent a dialogue between a man and woman.

KAPAGONOR--onor, English: "honor." Category: *Bago*. Kapagonor, epitome of the Bago category, is exciting, competitive, and in many respects symbolizes the creative energy of Kakolintang along the east side of the lake. It is probably the most popular piece in the repertoire. The two versions heard here are both unusual. The one from Buribid is an early form of the piece preserved there in isolation, while the other is a very individual rendition by Maimona Cadar in Taraka. The momentum achieved by the agong players in the Buribid example is worthy of mention.

KAPMAGURIB--magurib (Arabic: *magrib*), "west" also the Fourth of Five Moslem Prayers. Category: *Bago*. The theme is an impression of sunset. In this example, the performer is undecided about which piece to play. She accepts a fast drum tempo and begins the piece as Kapagonor. Only after the initial ascent does she decide to play Kapmagurib. The transition is very smooth, but of greatest interest is the way she knits this series of events into larger scope by repeating the same process later in the performance.

KAPMAGONDAKAN--Magondakan, a man's name. Category: *Andung*. The piece comes from a song about a boastful man, "Magondakan a Dato." The bubundir player in the performance from Romayas shows the versatility possible when the instrument is held with the foot, leaving both hands free.

KAPMAMAYOG--Mamayog, a girl's name. Category: *Bago*. Mamayog is a very popular song about a girl who is suspicious of her lover.

KAPMATALABIMBAN--Matalabimban, a beautiful girl; *bimban*, "pleasant diversion," "distraction." Category: *Bago*. The piece is derived from a love song and is melodically similar to Kapmamayog.

KAPMINITUPAD--Minitupad, a community in the heart of Romayas. Category: *Bago*.

KAPMURAGAT--ragat, "sea" "saltwater" or "coastal region." Category: *Muragat*. Ragat specifically implies the Magindunaon region in Cotabato, but is also generalized to include Sulu or further areas. The connotation is "foreign" or "outside." The very short example from Buribid shows a similarity to the Magindunaon *tidtu* mode.

KAPRANON--ranon, "sentiment." Category: *Bago*. The theme is to feel sentimental, melancholy, or to reminisce. The performance from Molondo approaches Kapaginandung.

KAPROMAYAS--Romayas, a municipality in Lumba-a-Bayabao. Category: *Bago*. Kapromayas, one of the three most popular kolintang pieces, bears great similarity to Kapagonor: it has the same sections, shape, and many of the same melodic patterns. The piece developed in Romayas as a more sedate version of Kapagonor under the Kakolintang reformation of Kaka-i-Dugalangit several generations ago.

KASIGAYAN--Sigayan, a community on the edge of Taraka toward Molondo. Category: *Bago*. The piece is based on Kambinaring.

KASINIRIGAN--irig, "to hold and swing in one's arms." Category: *Andung*. In former times the kolintang player did a slow dance while carrying and striking a single kolintang pot. The rhythmic drone on pot 6 in the middle of this piece may be related to that earlier practice. Kasinirigan is considered somewhat akin to the Muragat pieces, but not enough to be fully classified as such.

KASINOLOG--Solog, the "Sulu" archipelago. Category: *Muragat*. Few people know this piece, although everyone understands the title. The performance from Buribid is again very Magindunaon with its single agong doing occasional loud open strokes, and its overall similarity to the *sinulug* mode in Cotabato. The version from Taraka is a specialty of Hadji Salam Cadar, who grew up in the Bayang-Buribid area.

KASOLAMPID--solampid, "overlapping" or "criss-crossing." Category: *Andung*. There is considerable hand crossing while playing this melody.

KASOLOTAN--solotan, "Sultan." Category: *Andung*. This piece is found under various local titles such as Kasolotan sa Taraka or Kasolotan sa Wato, but the original comes from a satirical song, Kasolotan sa Langit, "Sultan of the Sky." The piece bears some affinity to Katitik Panday, but often starts out abruptly on the highest kolintang pots.

KASUGORONGAN--gorong, "to swell." Category: *Andung*. The piece alternates between very soft and very loud with the accompanists trying to guess when the kolintang player will shift the dynamics. Kasugorongan can be as much a performance style as a specific piece. In the performance from Taraka, the melody is actually Kasolampid, although it is not developed as in the previous example. Here attention is focused on the dynamic shifts.

KASULADUNG--saladung, "deer." Category: *Andung*. The piece is derived from a poem. In the recording from Romayas the accompanists push the kolintang player whenever she moves into the high range.

KATITIK PANDAY--tintik, "beating" and *panday*, "creative." Category: *Andung*. The piece is said to have originated in the mid-eighteenth century when a woman, during a quarrel with her husband, "creatively played" the kolintang to summon neighbors to intercede. Katitik Panday, another popular piece, is in some regions virtually identical to Kapaginandung. Some people say that Katitik Panday comes from Kapaginandung.

KATUNATANAO--tanao, "to wander" or "to be alone." Category: *Andung*. The theme is to work without direction--literally, to be a vagabond. The performance from Molondo is an example of good agong playing.

5/31/00

Instrumentation of Entire Magindanaon Kulintang Repertoire around Datu Pinag

	Context	Mode \ Instrument	babandil →	dabakan →	gandingan →	kulintang →	agung
Kamamatuan Style	Ritual	Tagunggo	-	X	-	X	X(pangandungan only)
	Recreational	Duyog	X	X	X(4 gongs)	X	X(both gongs)
		↓ Sinulog	X	X	X	X	X(both gongs)
		↓ Tidto	X* (8th kulintan gong)	X	-	X	X(pangandungan only/ both gongs)

	Featured instrument	Mode \ Instrument	babandil →	dabakan →	kulintang →	gandingan	agung
Kangungudan Style	agung	Tidto	-	X	X	-	X(1-balu style)
			-	X	X	-	X(2-balu style)
	↓ gandingan —	Binalig (Apad)	X*	X	X	X(3 gongs)	-
		(kulndet)	X*	X	X	X(3/4 gongs)	-
		Sinulog	X*	X	X	X(4 gongs)	-
		Tidto*	-	X	X	X(3 gongs)	-
	↓ kulintang —	Binalig	-	X	X	-	-
		Sinulog	-	X	X	-	-

Table 3

* =optional; → =sequence of the entrance of instruments;
↓ =sequence of performance.

Magwindanaoan Kulintang Ensemble

5/31/00

- Tradit is oral, not written — how does one play 3 versions?

& ex: Interview w/ Danny Kalandyan : DUYOG

- Det by rhythmic modes — Duyog / Sinulog

All 3 ex: are same type (Duyog) but musically so diff.

KAMATUAN (old style)	KANGU-NGUDAN (Young)	
delegation: 1) Duyog - 3 versions	Sinulog	Drop Babndir;
2) Sinulog - 3 versions	Tidto	- agong more important
3) Tidto — young or old style	Binaling	- Dabakan has strong downbeat
BDKA		

Ensemble entrance sequence: B D K A G

Babndir — Dabakan — Kulint — Agong — Gandingan

- Since Mag. big on rhythm, Babndir is very important — it comes in 1ST and is prominent
- Styles more predictable than Maranao b/c emphasis is on rhythmic mode

[You should have a basic knowledge of these styles, ~~then~~ when you talk to these people — anecdote about Brit police officer who didn't want 2 give directions to U.C. — why bother when you won't understand ?]

- Objective - 2 play dense, complex rhythm. Very tiresome, that's why the pieces are short. Even afraid someone will put a hex on your beater.

UC - thinks it's sad how gandingan has evolved smaller + smaller in these gandingan contests - need 2 play quickly + dampen
- Kulnt, gandingan — smaller
- When you ↑ speed you sacrifice melody

& Sinulog Kangr-ngudan

As you go to diff villages they shift their categories — these examples go for one particular region

- Pieces of foreign origin in BINALIG style

2 Gandingan styles:
- APAD - based on spoken language message (ie "I love you")
- KULNDET - for competition — densified measures, abstract rhythmic beats

Philippine 8

6/5/00

(See handout)

- Classification/Nomenclature in macro-perspective →
  Generalizations of 5 Moro groups,
  variations are many & confusing for our purposes

Low
- Agong lays foundation for someone else to elaborate/decorate
  some play in pairs; more than one basic agong

- Babandil - not just ostinato
  - determines rhythmic mode
  - improv-functions more like cowbell
  ] Maranao

vs Taosug - ostinato drone played on rim of highest kulintang gong

Dhakan - if there is no actual drum, they use substitute, i.e. plastic container or snare drum (ie Mageindanao video example from Agong competition)

Yakan gandang ← bamboo slit drum

Yakan kwintangan - fewer gongs (5-7), thus shorter melodic lines in repeating patterns; less melodic exploration than Maranao/Mag

Repertoire

Someone can break the sequence w/o penalty, but in general the sequence has become formalized

This chart came out of the field work/hard work of a lot of people

Maranao ~~play~~ old, then new piece, then variations of those, then optional pieces (often foreign)

Magindanao / Binalig — Catchall category — something out-of-place, foreign, doesn't quite conform; like a language w/ diff accent

A group of young players may want to bypass old styles and jump into funky new styles, then maybe slow down / revert to old styls w/ old people

Dance pieces i.e. Tausog Lubak-Lubak

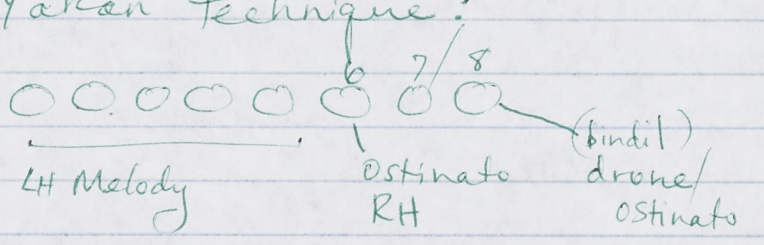
appropriate in faster pieces & "odd" pieces

Samal

& Samal Limbayen style — used w/ Kuntao martial arts demo; slow music

((i.e. in flamenco if a piece is in f. minor is can still be happy ⇒ if a piece (kulint) is slow you can still dance))

Samal / Tausog / Yakan technique:



double-ostinato typical of that area

& Samal Ubut Kappal — fast style (speed is relative; it's pretty slow compared to Magindanao)

(has a swaying feeling; invokes feel of living near the rolling waves / ocean — kinda like Reggae

UC's Pet theory — young L don't like slow pieces b/c they're harder to play than fast ⇒ your mistakes really stand out

- Nomenclature difficult 2 deal with; even w/ informants
  - when asked 2 name pieces they giggle b/c they're not accustomed to naming things b4 they play →
    you only need general style/name unless song comes from specific story or title
  - i.e. LP cover → what's given as names is often mistaken, like an ensemble name.
    UC plays back recordings + asks a lot of people to talk about it + about the name →

Samal
- * ambiguity — "ko-an" in Visayan, the catch-all word
- & Sinu'ug Tungkil — Samal impression of Tausog piece (considered "optional")
  - low agong ringing - allows 2B open sound on slow pieces when sound can be more free

Tausog
- & Sinu'ug - 3X melodic variations
  - [slow - fast - slow - fast] sections

live in many islands, so they have many island/regional styles; ex: in one island they use 11 gongs

(UC) I'm trying 2 imagine the lifestyle on one of these islands — sitting + watching the ocean — how the music reflects it

- & Kuriri - Young style (2x) (buildup)
  - single section that starts slow → fast
  - emphasize dynamics + rhythmic complexity over melody
- & Lubak - lubak - indicates fine playing/beating
- & (old) lit. Slow Drag - Billa Mahaba
- & Tiyawag Kasi — lit. "When love calls"

1968 - early 70's Tom Keefer recordings in Sulu arch.

- gong tradit was declining → vocal & w/ gabang + violin took over

∴ had 2 find complete gong ensemble; had 2 borrow parts all around

(vs) Mor/Mag deep pride in gong sets + tradit.

→ gong-smithing dying out; ~~Kaa~~ Keifer had 2 buy kulint in Marawi + bring w/ him to field,

but previously best gongs from Borneo and spread thru Sulu

Not "dying" tradit, but shifting emphasis

Yakan

& Maglabu-an (re-ed (old style) - title deals w/ low agong (kebu-an)
5-7 gongs - emphasis on low agong
- uses bamboo gandang instead of drum

& Kuriri - speeds up + gets louder

& Tumahay ("odd") - spear + shield dance by warrior (from Garfias film)

6/5/00

Ethnomusic 197:3
Monday June 5, 2000
U. Cadar

General/Comparative* Instrumentation of the Southern Philippine Ensembles

Group	Melody	Drum	"Cowbell"/Ostinato	Basic Agong	Elaborating Agong
Magindanaon	kulintang (8 gongs)	dabakan	babandil	agung (pangandungan + panentekan)	gandingan (4 gongs; not used in all modes)
Maranao	kolintang (8 gongs)	dbakan	babndir	penanggisa-an	pemalsan - the pronouncer
Samal	kulintangan (8 gongs)	gandang/tambul	(ba)bindil*	tamuk	duwahan (pulakan+buwahan)
Tausog	kulintangan (8-11 gongs)	gandang/tambul	tung-tung*	tunggalan	duwahan (pulakan+buwahan)
Yakan	kwintangan (5-7 gongs)	gandang ("bamboo")	bapindil* or mapindil	lebu-an	* duwahan (pengegungan + lerukan)

drone ostinato

low + high interlocking played by 1L on 2 agong

*The highest pot of the melody instrument.

(except in Basilan w/ more Polynesian influence)

General/Comparative Repertoire of the Southern Philippine Ensembles

Group	Styles	Sequence of Expected Rhythmic Modes or MelodyTypes
Magindanaon	Kamamatuan & Kangu-ngudan	Duyog 3x, Sinulog 3x; optional Tidto or/& Binalig – "catch-all" category
Maranao	Andang & Bago & Mragat	Kapaginandang, Kapagonor, + their variations; optional Mragat pieces
Samal	Limbayen/To-ongan & Libut Kappal	Limb./T. piece, Libut piece, + their variations; optional "odd" pieces
Tausog	Sinu'ug & Kuriri & Lubak-lubak	Sinu'ug 3x, Kuriri 2x, Lubak-lubak 1x; optional "odd" pieces
Yakan	Te-ed & Kuriri	Te-ed piece, Kuriri pieces, + their variations; optional "odd" pieces

style contrasts: old/new; slow/fast; melodic/rhythmic

"odd" often borrowed/foreign, or impressions of neighboring styles

* Not called "orchestration" b/c there is no maestro/leader of the group; but rather the female kulintang player leads through her melody

Listening Notes

Lipat

1. Tausog Old

2. 333, speaking kulint — F1. F1. D

muffled dmm

Maguindanao Tausog New

3. Loud agong - Yakan Old

4. foster - agong louder than kulint

Yakan New

5. Samal New

6. Kulint → agong → dmm Samal Old

7. Dabakan →

Maguind New

8. Labindi — Mag. Old

9. Maranao New

10. Maranao Old

APPENDICES

Figure: (top) A young Maranao girl playing the *kolintang* as accompaniment for dance. (Cadar, 1974)
(bottom) The *agong:* the *penanggisa-an* on which the basic part is played (left) and the *pumalsan* which plays the offbeat (right, side view). (Cadar, 1975)
Figure: Eight gongs of the *kulintang* main melody instrument.

Fieldwork photos
Figure: Usopay Cadar playing Maranao kulintang with Maguindanao kulintang set in foreground.
Figure: Peter de Guzman playing dabakan accompanied by Scott Scholz on gandingan.
Figure: Daniel Giray gives dabakan lesson to Eleanor Lipat.
Figure: Edward Santiago and Jessica Angus on low and high agong.
Figure: Mitchell Udell and Jesse De Guia on low and high agong.
Figure: Daniel Giray dancing while playing babandir.
Figure: Daniel Giray courting Lizae Reyes in pangalay dance
Figure: Students rehearsing Maranao singkil (bamboo pole) dance with Lizae Reyes

Figure: Diagram of Maranao kulintang ensemble

Table: Two versions of lyrics for *Kanditagaonan* (sung)
Table: Musical analysis of *Kasulampid*

Music
Musical Example 1: Kanditagaonan (cipher notation)
Musical Example 2: Kasulampid (modified staff notation)

Cassette Track 1: Kanditagaonan played by Eleanor Lipat May 31, 2000 (excerpt)
Cassette Track 2: Kasulampid played by Usopay Cadar June 7,2000

1 2 3 4 5 6 7 8

E. Lipat

Ethnomusic 197:3
Wednesday, June 7, 2000; last day of instruction.
U. Cadar

Listening Tape: Southern Philippine Gong Ensembles

Maranao people

1. Old style — Andang "Kapagondoga"	3:17
2. 2nd old style — Andang "Katitikpanday"	2:28
3. New style — Bago "Kapagonor"	2:53
4. 2nd new style — Bago "Kapromayas"	3:41

Magindanaon people

5. Old style — Kamamatuan "Duyog"	2:03
6. 2nd old style — Kamamatuan "Sinulog a Kamamatuan"	1:26
7. New style — Kangu-ngudan "Tidto a Kangu-ngudan"	1:12
8. 2nd new style — Kangu-ngudan "Binalig a Mamayog"	1:35

Samal people

9. Old style — Limbayen/To-ongan "Kontaw"	1:50
10. New style — Libut Kappal "Umaral"	3:25

Tausog people

11. Old style — Sinu'ug "Kiadtu-kari"	1:45
12. 2nd old style — Sinu'ug "Titik Panjam"	2:44
13. New style — Kuriri "Gi'ikan Gadja" ("Stepped on by an Elephant")	1:45
14. 2nd new style — Kuriri "Yohoy Bituanen" - refers to female divorcees	2:29

Yakan people

15. Old style — Te-ed "Maglabo-an"	2:40
16. New style — Kuriri "Kuriri"	0:44

N.B.: The final examination is scheduled for Thursday, June 15, 11:30 a.m. - 2:30 p.m. at the same classroom.

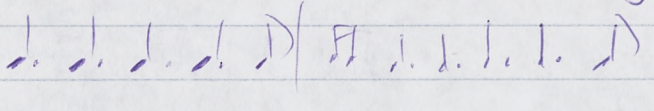
Listening Tape Notes

① ② ③ ④ ⑤ ⑥ ⑦ ⑧

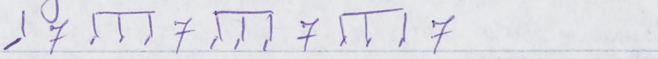
MARANAO

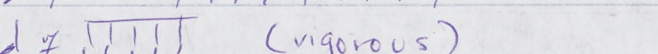
1) Old: Andang - "Kapagondoga" - about hard feelings, quarreling at night - plays 2 alert neighbors of fight
- starts w/ ka-anon
- kulint starts, then drum, then 2 agong
  6666666 - 5654666
- piece favorite of Usopay's mom: can hear male/female conversation [Kindongan vs. Arongay]
- UC played us 4 village versions of same song

2) Old: Andang - "Katitikpanday"
- All instr. start together: 3333
- restates and hits 5th intervals a lot
- also about hard feelings/fighting at night

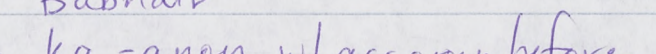
Agong: 

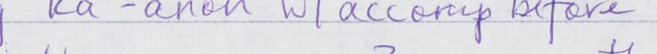
3) New: Bago - "Kapagonor" (from Eng: honor)
- All start together 3333 → 6666

kulint 

agong 

dabakan - Kapripol drumming ("rifle")

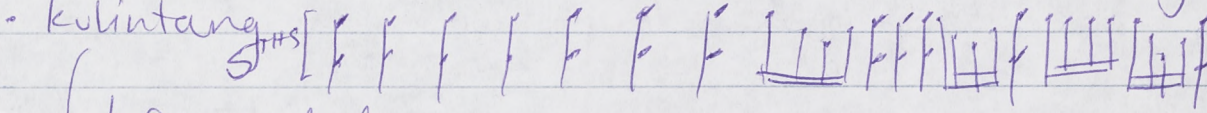
4) New: Bago - "Kapromayas"
- starts w/ Dabakan + agong
- prominent Babndir
- kulintang ka-anon w/ accomp before starting piece
- many variations on same 3 gongs, then modulates
- a lot of doubled notes  on RH, while melody in LH



MAGINDANAO

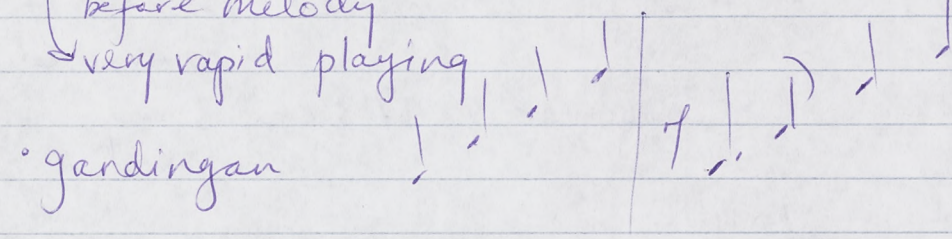
5) Old: Kamamatuan – "Duyog"

- starts w/ babandir, then mellow dabakan, then gandingan
- kulintang



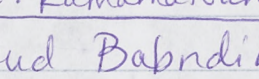
(before melody very rapid playing)

- gandingan

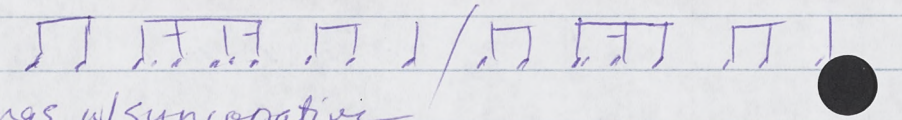


6) Old: Kamamatuan – "Sinulog" a Kamamatuan"

- loud Babndir



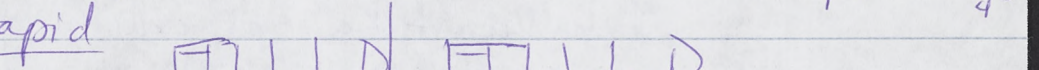
- gandingan
- kulint



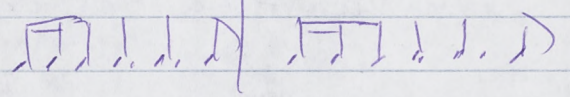
- kulint slower, swings w/ syncopation

7) New: ~~K~~ Kangu-ngudan "Tidto a Kangu-ngudan"

- starts w/ dabakan, then kulint



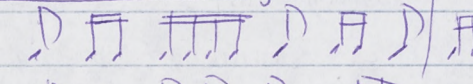
- then agong – rapid



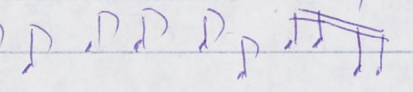
- short piece

8) New: Kangu-ngudan – "Binalig a Mamay'g"

- dabakan



- agong



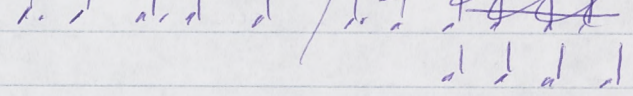
→ a lot of agong doubling – very rapid!

- faint babandir

SAMAL

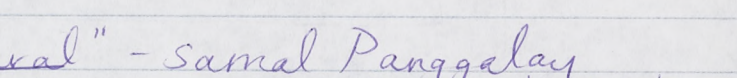
9) Old: Limbayen / To-organ "Kontaw" - Martial Arts

- (slow) kulint start, Then dabakan — 3 4 5 6 5 4 3
- Reggae



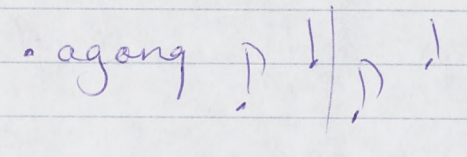
10) New: Libut Kappal-"Vmaral" - Samal Panggalay

- Kulint - high register, ostinato in Rt



while Lt: (medium tempo) 3 4 - 4 | 3 4 - 4 | 3 4 5 4 / 3 4 5 4 | 3 3 3 4 | 5 5 5 4 | 3 3 3 4)

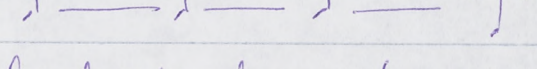
- agong



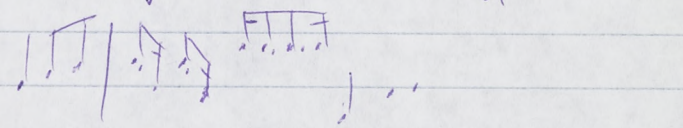
TAUSOG

Old: Sinu'ug - "Kiadtu-kari" - 'Coming + Going'

- high kulint start, then gandangan (sounds like bucket drum)
- ringing agong



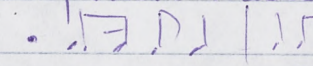
- suddenly accelerates to dance tempo → like steel drum band (baby cry in background)

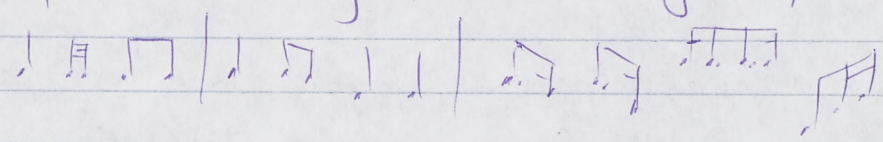


- slows down again

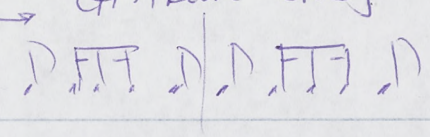
→ Old: Sinu'ug - "Titik Panjam"

12) Spoken male intro

-  - slow
- then gets fast + dancy, then slow again, then fast



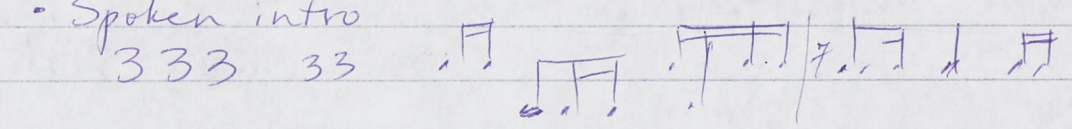
13) New: Kuriri — "Gi'ikan Gadja"



- Tuning on 3, then all instruments enter strong
- ~~A~~ metallic sound, like bells
- high ostinato on 8's; rapid rhythms
- more agressive agong + plastic drum

14) New: Kuriri — "Yohoy Bituanen"

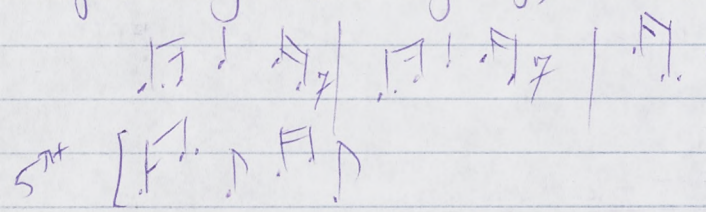
- Spoken intro



- higher fast melody in ~~Angol~~ Anongan
- ringing low agong; dampened rhythmic high one
- goes to ~~555555~~ 7777 . . .

YAKAN 15) Old: Te-ed — "Maglaboran"

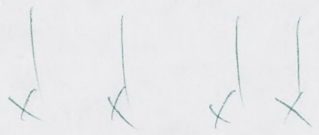
- high, slappy dabakan
- high, 3-gong rapid melodies
- rapid high-low agong; accent on high

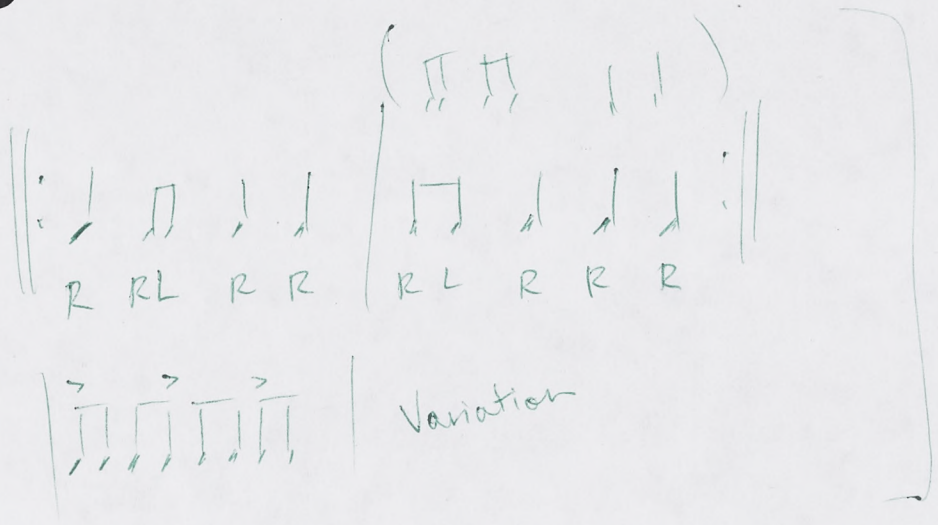


16) New: Kuriri — "Kuriri"

- muffled → fade in
- tinny, fast drum
- agongs amplified louder than kulintang → Then kulint gets louder, mic noise

Drum = Dabakan (Maranao) Culture
D'bakan (Mindanao)





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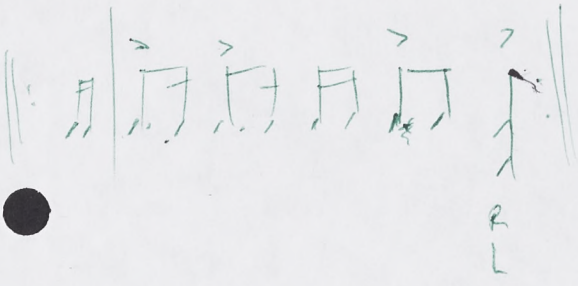

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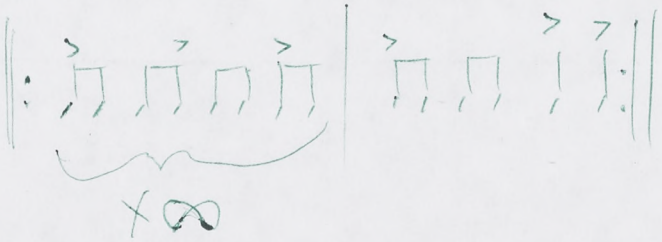

3

y, ''including 106 others wounded,''

one captain, one lieutenant and one corporal; and were wounded, 57 on Friday, ''27 of them seriously and 49 ''seriously wounded'' yesterday.

F could not

The figures given by both the military and the MIL be confirmed independently as of yesterday.

Health stations

illed up the lth chief,

Meanwhile, evacuees arriving in jeeps and trucks f town plaza here. Dr. Tahir Sulaik, Maguindanao hea quickly put up several health stations.

000 people (who d Mercado.

''There are now an estimated 2,000 families or 10, evacuated) and still increasing by the hour,'' sai

ing with them

Displaced families trooped to the poblacion, bring their carabaos, goats and other farm animals.

nimals at ge-sized goat only P350

A number have opted to sell their goats and work a bargain prices at the public market here. An avera which would normally fetch P700 was being sold for to P400.

arangay

Buldon Mayor Abolais Manalao of Buldon said his constituents have fled since Friday morning from B Denganen and nearby villages.

or rice and

''I don't know how to feed them, they are asking f canned goods,'' he said.

us) the need to ict,'' said

''The civilians are always the victims of war, (th press for a peaceful settlement to the armed confl